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# USC Thornton School of Music



*Cellist Yo-Yo Ma works with USC Thornton student Alexander Suleiman in a master class at Bovard Auditorium.*

Since its founding in 1884, the USC Thornton School of Music has become the center of higher education in music in the western United States and ranks among the top schools of music in the nation. Situated in the heart of the vital musical life of Los Angeles, the Thornton School of Music brings together a distinguished faculty and gifted students from around the world. It is in this wonderfully diverse cultural milieu that students are offered instruction in virtually all professional and scholarly branches of music, including instrumental and vocal performance, jazz, early music, conducting, composition, film scoring, music industry, musicology, music education, pedagogy, choral and sacred music, conducting and opera. In addition to its major programs, the Thornton School of Music also offers a wide array of music minors and general interest courses for students majoring in other disciplines.

The USC Thornton Symphony, Chamber Choir, Concert Choir, Opera, Wind Ensemble, Trojan Marching Band, Jazz Orchestra, Contemporary Music Ensemble, Early Music Ensemble and a wide variety of large and small choral and instrumental ensembles assure students the broadest performing experience. More than 500 formal and informal concerts and recitals are presented on campus each year and the school regularly presents eminent visiting artists and scholars in master classes, workshops, lectures, seminars and in performance.

Los Angeles is the home of numerous musical organizations whose performances contribute immeasurably to the cultural life of the region, and also the home of the nation's major recording, radio, film and television industries. All offer abundant opportunities to the serious young musician.

**Music Student Services**

United University Church-B  
(213) 740-4721  
FAX: (213) 740-5950  
Email: [studentservices@thornton.usc.edu](mailto:studentservices@thornton.usc.edu)  
Associate Dean: Debora Huffman

**Music Admissions**

United University Church 218  
(213) 740-8986  
FAX: (213) 740-8995  
Email: [uscmusic@thornton.usc.edu](mailto:uscmusic@thornton.usc.edu)  
Director: Phillip Placenti

**Choral Music**

Music Faculty Building 416  
(213) 740-7418  
Chair: William Dehning

**Classical Guitar**

Music Faculty Building 304  
(213) 740-7399  
Chair: James Smith

**Composition**

Music Faculty Building 308  
(213) 740-7416  
Chair: Donald Crockett

**Conducting**

Music Faculty Building 308  
(213) 740-7416  
Chair: Larry Livingston

**Jazz Studies**

Music Faculty Building 304  
(213) 740-3119  
Chair: Ronald McCurdy

**Keyboard Studies**

Ramo Hall of Music 112  
(213) 740-7703  
Chair: Alan Smith

**Music History and Literature**

Waite Phillips Hall 304  
(213) 740-3211  
Chair: Bryan Simms

**Music Education**

Waite Phillips Hall 302  
(213) 740-3211  
Chair: Gwendolyn McGraw

**Music Industry**

Music Faculty Building 305  
(213) 740-3224  
Chair: Richard McIlvery

**Organ**

Ramo Hall of Music 112  
(213) 740-7703  
Chair: Ladd Thomas

**Strings**

Ramo Hall of Music 112  
(213) 740-7703  
Chair: Eleonore Schoenfeld

**Studio Guitar**

Music Faculty Building 304  
(213) 740-7399  
Chair: Frank Potenza

**Vocal Arts**

Music Faculty Building 416  
(213) 740-7704  
Chair: Elizabeth Hynes

**Winds and Percussion**

Music Faculty Building 308  
(213) 740-7416  
Chair: Terry Cravens

**Keyboard Collaborative Arts**

Ramo Hall of Music 112  
(213) 740-7703  
Director: Alan Smith

**Scoring for Motion Pictures and Television**

Music Faculty Building 305  
(213) 740-7416  
Director: Brian King

**Thelonious Monk Institute of Jazz**

Arnold Schoenberg Institute 1  
(213) 821-1500  
Program Coordinator: Daniel Seeff

All departments may be reached by writing to:  
**USC Thornton School of Music**  
Music Faculty Building  
Los Angeles, CA 90089-0851  
FAX: (213) 740-3217  
email: [uscmusic@usc.edu](mailto:uscmusic@usc.edu)

**Administration**

Robert A. Cutietta, D.Ed., *Dean*

Debora L. Huffman, Ed.D., *Associate Dean for Student Affairs*

Susan Miltner Lopez, M.B.A., *Associate Dean for Administration and Finance*

Giulio Ongaro, Ph.D., *Associate Dean for Faculty Affairs*

Christopher Sampson, M.M., *Associate Dean for External Relations*

**Faculty**

*Jascha Heifetz Chair in Music:* Midori Goto, B.S.

*Bowen H. "Buzz" McCoy and Barbara M. McCoy Endowed Chair in Jazz:* Shelton Berg, M.M.

*Gregor Piatigorsky Chair in Violoncello:* Eleonore Schoenfeld, Dipl.

*Professors:* Arthur C. Bartner, Ed.D.\*; Bruce Brown, Ph.D.; Terry Cravens, D.M.A.; Donald Crockett, Ph.D.\*; Robert A. Cutietta, D.Ed.; William Dehning, D.M.A.; Gary Glaze, M.M.; Stewart Gordon, D.M.A.; Stephen Hartke, Ph.D.; Morten Lauridsen, D.M.A.\*; Frederick Lesemann, D.M.A.\*; Larry Livingston, M.M.; Thom Mason, D.M.A.; Ronald McCurdy, Ph.D.; Donald McInnes, M.M.; Erica Muhl, D.M.A.; John Perry, M.M.\*; Daniel Pollack, M.S.\*; Frank Potenza, M.M.; Bryan Simms, Ph.D.\*; Richard Smith, M.M.; Ladd Thomas, D.Mus.; Frank Ticheli, D.M.A.

*Associate Professors:* Gilbert Blount, Ph.D.; Ken Cazan, B.F.A.; Kevin Fitz-Gerald, Art.Dipl.; Erik Forrester, M.M.; Yehuda Gilad, Dipl.; Elizabeth Hynes, B.M.; Janet Johnson, Ph.D.; Norman Krieger, Dipl.; Peter Lightfoot, M.M.; Gwendolyn McGraw, D.M.A.; Richard McIlvery, M.M.; Robert Moore, Ph.D.; Cynthia Munzer, B.M.; Giulio Ongaro, Ph.D.; Alan Smith, D.M.A.; James Smith, M.M.; James Thatcher, B.A.; John Thomas, M.M.

*Assistant Professors:* Joanna Demers, Ph.D.; Adam Gilbert, Ph.D.; Brent McMunn, M.M.; Alan Pasqua, B.M.; Richard Schmunk, D.M.A.; Brian Shepard, D.M.A.; Magen Solomon, D.M.A.; Sheila Woodward, Ph.D.

*Professor of Clinical:* Gerard Del Colliano

*Assistant Professors of Clinical:* Andrew Garver; Mark Goldstein; Ed Kalnins; Brian King; Ken Lopez; Jack Smalley; David Spear; Karl Swearingen

*Visiting Associate Professor:* Tamar Diesendruck, Ph.D.

*Adjunct Professors:* Martin Chalifour; Peter Erskine; Pamela Goldsmith; J. Thomas Johnson; Ronald Leonard; Robert Lipsett; H. Robert Reynolds; Cherry Rhodes; Pepe Romero; Carl St. Clair; Lyndon Taylor; Dennis Trembly; Allan Vogel; Bill Watrous; David Weiss; Suli Xue; Michele Zukovsky

*Adjunct Associate Professors:* David Howard; Jo Ann Turovsky

*Adjunct Assistant Professors:* Nico Abondolo; David Anglin; David Armay; Margaret Batjer; Elizabeth Blumenstock; Carmen Bradford; Jon Burlingame; Terri Lyne Carrington; Polli Chambers-Salazar; Leon Ndugu Chanler; Rose Corrigan; Neal Desby; Judith Farmer; Anne Farnsworth; Russell Ferrante; Angel Figueroa; Parmer Fuller; John Hayhurst; Lucina Hubbard; Paul Huybrechts; Monica Kaenzig; Adam Kofler; Miran Kojian; Shigemi Matsumoto; Vincent Mendoza; David Moore;

Kristy Morrell; Leah Morrison; David Oakes; John Paton; Elizabeth Pitcairn; Mary Rawcliffe; Kim Richmond; Daniel Rothmuller; James Rötter; James Self; Aaron Serfaty; Robert Sheppard; Chris Stone; Nick Strimble; Tierney Sutton; Lisa Sylvester; Jacques Voyemant; Michelle Weir; Gary Woodward; Chris Young

*Adjunct Instructors:* Peter Anthony; Janet Beazley; Amy Bowers; Jayne Campbell; Gilbert Castellanos; Matthew Falker; Jason Goldman; Alphonso Johnson; Steve Juliani; Tim Kobza; Kristen Korb; Roy McCurdy; Michael Powers; William Skeen; Topper Smith; Douglas Tornquist; Jacques Voyemant; Shannon Zusman

*Senior Lecturers:* William Biersach; Bernadene Blaha; Lucinda Carver; John Clayton; Brian Head; Boyde Hood; William Kanengiser; Pat Kelley; Sharon Lavery; Peter Marsh; Janice McVeigh; Antoinette Perry; Nick Stoubis; Scott Tennant; Dennis Thurmond; Joel Timm; Stephen Trovato; James Walker

*Full-Time Lecturers:* Steve Cunningham; Joe Diorio; David Fick; Veronika Krausas; Jonathan Mack; Chris Roze; Mark Weiser

*Part-Time Lecturers:* Ted Ancona; Joel Clifft; Ludek Drizhal; Andre Fisher; Susan Helfter; Jeffrey Holmes; Charles Koster; Myong-Joo Lee; Wei-Hui Mao; Vicki Muto; Sung-Hwa Park; David Wilkinson; Nancy Yamagata

*Emeritus Professors:* Nancy Bricard, M.M.\*; James Hopkins, Ph.D.; Arend Koole, D.Litt. et Phil.; Mitchell Lurie; William A. Schaefer, M.A.; Margaret Schaper, M.M.\*; Alice Schoenfeld\*; Eudice Shapiro; William Thomson, Ph.D.; James Tyler; James Vail, D.M.A.; Jay Zorn, D.M.E.

\*Recipient of university-wide or school teaching award.

## Degree Programs

The Thornton School of Music offers professional and academic degrees at the bachelor's, master's and doctoral levels. These degrees are summarized below.

*Bachelor of Music:* Students working toward this professional degree have a wide choice of specializations: composition, music education, music industry, instrumental performance, jazz studies, and vocal arts. Students can take either a single major program or double majors in several combinations such as piano and composition, music education and wind, string, or percussion instrument. The two majors must be offered by different departments but lead to the same degree (for example, Bachelor of Music). Double majors consisting of two majors in the same department are not permitted. The degree is granted by the Thornton School of Music.

*Bachelor of Arts:* This degree is for students with a strong music background but who wish to combine professional music training with substantial study in other disciplines.

*Bachelor of Science:* Offered by the Thornton School of Music in the specialized area of music industry.

*Minors in Music:* Five different minors in music are offered, each approaching the discipline from a unique perspective and with a distinct curriculum: Jazz Studies, Musical Studies (Performance), Musical Theatre, Music Industry, and Music Recording.

*Master of Music:* This is a professional degree that represents proficiency in one area of musical practice and relevant knowledge in musical literature, performance and technique. It requires a minimum of 30 graduate units, of which 15 must be at the 500 level or higher. Students complete either a thesis or recital(s) as part of the degree requirements. The degree can be earned in choral music, sacred music, composition, conducting, music education, keyboard collaborative arts, guitar, jazz studies, organ, piano, voice or instrumental performance. The degree is granted by the Thornton School of Music.

*Master of Music Education:* This degree is offered jointly by the Thornton School of Music and the Rossier School of Education. It is intended for persons who are now, or who plan to be, school or community music specialists.

*Master of Arts:* This degree, offered through the Graduate School in conjunction with the Thornton School of Music, stresses music history or early music performance, with emphasis on scholarly research.

*Doctor of Musical Arts:* This is a professional degree that represents the highest level of expertise in a major field of musical practice and competence in several additional areas. Students may specialize in choral music, sacred music, composition, jazz studies, music education, vocal or instrumental performance.

*Doctor of Philosophy:* Offered through the Graduate School, this is an academic degree in the field of historical musicology. A substantial background in music, research and languages is required.

## Entrance to the Degree Programs

Admission to a degree program is granted through USC's admission process, described in the Admission section of this catalogue. A supplementary application form is also required for students seeking admission to the Thornton School of Music, which can be obtained from the School of Music Office of Admission.

Applicants to a program within the school are screened by appropriate faculty selection committees that hold auditions, interviews and examine supportive materials. Letters of acceptance are issued by the USC Office of Admission.

## Audition

A performance audition is required of applicants to most degree and certificate programs in the Thornton School of Music. Refer to individual curriculum listings for details.

## Graduate Record Examinations

Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Master of Arts, Doctor of Musical Arts and Doctor of Philosophy degrees. (The Music Subject Test is not required.) Test scores on the GRE that are more than five years old at the time of application are not accepted.

## Placement Tests

Undergraduate transfer students who have had formal study in any of the following areas must take the appropriate placement examination prior to their first registration: aural skills, theory, music history, conducting, analysis, orchestration and performance. The results of these examinations determine placement in appropriate sequential courses.

## Admission to Graduate Standing

Achievement tests in basic musical skills and areas of study (Music Graduate Entrance Examinations) are required of all entering graduate students during the first semester or summer session in residence. If all examinations are not passed by the end of two semesters of course work, then further registration must include remedial courses in all areas where deficiencies exist. In degree programs in which one recital is required, all entrance examinations must be passed or corresponding remedial course work completed with a minimum grade of B- before permission to present a graduate recital is given. In programs with two or more recitals, only the first may be given prior to passing all entrance examinations or completing corresponding remedial courses.

## Test of English as a Foreign Language (TOEFL)

All applicants whose native language is not English are required to submit scores from the Test of English as a Foreign Language (TOEFL). Both paper-based and computer-based scores are accepted. Test scores that are more than five years old at the time of application are not accepted.

### *Advanced Standing Credit for Music Taken in Accredited Schools of Music*

Music courses completed with satisfactory grades in a member institution of the National Association of Schools of Music are acceptable for transfer. The university reserves the right, however, to require a student to take a placement test (at no cost) to determine the level of achievement in any given aspect of music, and to review the student's credentials at the end of one semester at USC to determine what credit will in fact be transferred.

### *Advanced Standing Credit for Music Not Taken in Accredited Schools of Music*

Students who wish credit for music taken in institutions not accredited by the National Association of Schools of Music must provide the Office of Admission with information on their prior work, showing the subjects studied, the number of lessons in each subject, the length of each lesson, number of years of study and the names of instructors. Such special requests are dealt with on an individual basis. Examinations or continuation work or both may be required before credit allowance is considered.

### **General Requirements**

All curricula leading to the Bachelor of Music, Master of Music and Doctor of Musical Arts degrees require proficiency in performance. This is accomplished by individual instruction in the areas best suited to the student's ability and interests.

Proficiency in piano is required in all curricula and may be achieved through class and/or individual instruction. Some curricula require competency in one additional performance medium.

Attendance at recitals in the field of the student's major is a regular part of the work in applied music for all music majors. Attendance at recitals is recommended for non-music majors who take individual instruction as an elective.

### **Curriculum Requirements**

The curriculum requirements for each major are listed under each degree. The USC course classification and numbering system is explained on page 30. In addition, music courses sometimes carry the following abbreviations: CD = Conducting; CG = Classical Guitar; HC = Harpsichord; OR = Organ; P = Piano; SG = Studio Guitar; VA = Viola; VC = Voice Coaching; VO = Voice.

### **Change of Curriculum**

To change from one curriculum to another, a student must obtain written approval of all of the following: the department chair in the curriculum which the student is leaving, the department chair for the new curriculum and the dean of the Thornton School of Music.

### **Non-Degree Programs**

Students who have highly specialized interests which may not be met through degree programs may apply for admission to one of the following non-degree programs.

#### *Artist Diploma Program*

This program is designed for young artists of exceptional ability and musical sensitivity who plan careers as solo performers. The Artist Diploma Program provides young artists the opportunity to devote their full time to concentrated study and practice for the duration of their assigned programs.

#### *Graduate Certificate Program in Performance*

This graduate-level program is designed for students who have completed their undergraduate education in music, or its equivalent, and intend to concentrate their energies on the full-time development of their discipline.

#### *Graduate Certificate Program in Scoring for Motion Pictures and Television*

This one-year program is designed for students who hold the Bachelor of Music in Composition or its equivalent.

### **Honor Society**

#### *Pi Kappa Lambda*

Pi Kappa Lambda is a national honor society established in 1918 for the promotion and recognition of scholarship and performance in music. Students of the School of Music are eligible for election to Eta chapter at the University of Southern California, established in 1923.

## Undergraduate Degrees

### Bachelor of Music

The Bachelor of Music (B.M.) is a professional degree granted by the Thornton School of Music. The various majors for the degree are listed subsequently along with special requirements for each.

#### **Individual Instruction in Residence**

Candidates for the B.M. degree in performance must complete a minimum of three semesters of individual instruction in their major field while in residence.

#### **Senior Recital**

All performance majors must present a senior recital consisting of a memorized program one hour long (except in the case of certain wind instruments) in partial fulfillment of

the degree requirements. Music education majors must present a recital of a memorized program one-half hour long. Composition majors present a full-length recital of their original compositions. A candidate's program must be ready for presentation before a faculty committee at least one month before the required public recital. Complete details are available from the Music Operations Office, Thornton School of Music.

#### **General Education Requirements**

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by

other people) a generally well-educated person. This program requires six courses in different categories, plus writing and diversity requirements.

The Provost has allowed an exception to the rules governing the new general education requirements for certain groups of students pursuing performance degrees in music. Students pursuing the Bachelor of Music in Jazz Studies or the Bachelor of Music in Performance (in all tracks except organ) may satisfy their social issues and first writing requirement separately by taking WRIT 130 (instead of WRIT 140) in the spring of their

freshman year. In addition those pursuing the Bachelor of Music in Performance (vocal arts) may satisfy Category I of the new program with MUHL 331 and MUHL 332.

In all other respects, students in the Thornton School of Music must satisfy the general education requirements as described on pages 60 and 229.

#### *Individual Instruction Limitations*

Music majors may accumulate a maximum of 16 units of individual instruction at the 300 level toward an undergraduate degree program.

### **Bachelor of Music in Composition**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume, complete academic transcripts, three original compositions, and a complete list of all original compositions including dates and media. If available, audio recordings of the submitted scores should also be included. An on-campus interview with the composition faculty is encouraged but not required. Admission to the B.M. in Composition is highly competitive. The program is a four-year program, to which transfer students are rarely admitted. Admission to programs in composition is limited to fall semester only.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Large ensemble*	4
Ensemble electives	2
MPKS 250ab (4), MPKS 350ab (4), MPKS 301P (4) **	12
MUCO 132ab (4), MUCO 133ab (6), MUCO 135 (2), MUCO 137ab (4), MUCO 232ab (4), MUCO 233ab (6), MUCO 235 (2), MUCO 236 (2), MUCO 237ab (8), MUCO 336ab (4), MUCO 337ab (8), MUCO 434 (2), MUCO 435 (2), MUCO 437ab (4)	58
MUCD 340 (2), MUCD 343 (2)	4
MUEA 474a or MUEA 474b or MUEA 490	2
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives in music	2
General electives	4
Senior recital	0
<b>Total required for degree</b>	<b>132</b>

\*Transfer credit may not fulfill the large ensemble requirement.

\*\*Requirement may be fulfilled with MPKS 301P if proficiency level equivalent to MPKS 350b is demonstrated by examination.

In addition to the above curricular requirements, B.M. candidates in composition must take departmental comprehensive examinations in all six areas:

- (1) instrumental performance at an intermediate level;
- (2) theory and analysis;
- (3) aural skills;
- (4) instrumentation;
- (5) music literature;
- (6) elementary score-reading.

Students must pass in at least four areas to continue on to the senior year of the major and, in order to graduate, must pass in all six areas.

### **Bachelor of Music in Jazz Studies**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required, for which three to five selections of contrasting styles, taken from standard solo jazz literature, should be prepared on the applicant's primary instrument. Two of these selections must be *Joy Spring* and *All the Things You Are*. Lead trumpet players may also include excerpts from ensemble literature or standard exercises and may perform a lead trumpet part with the original recording. Drummers should perform a snare drum etude or rudimental snare drum solo, as well as a standard jazz tune on drumset (playing the melody, the form and a solo), must be able to play swing, bebop, latin and funk or rock, and must demonstrate the use of brushes on drumset. All applicants must be prepared to demonstrate skills in jazz improvisation and sight-reading. Most applicants will also be asked to sit for a written examination consisting of listening to excerpts, basic jazz theory and jazz history. Though applicants are strongly encouraged to perform a live audition, a recent video recording may be submitted in lieu of a live audition if necessary.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUEN 329 (6), MUEN 332 (8)	14
Ensemble electives	2
MPKS 250ab	4
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6)	20
MUCO 338x (2) or MUJZ 342ab (2)	2
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12

MUJZ 153 (4), MUJZ 253 (4), MUJZ 353 (4), MUJZ 453 (4), MUJZ 180 (4), MUJZ 200ab (4), MUJZ 252 (2), MUJZ 341 (2), MUJZ 347 (2), MUJZ 400 (2), MUJZ 443 (2), MUJZ 451 (4), MUJZ 452 (2), MUJZ 486 (2)	42
Electives in music	4
Comprehensive exam*	0
Senior recital	0
<b>Total required for degree</b>	<b>132</b>

\*Students must pass a comprehensive performance exam prior to the senior recital, which entails performance and improvisation, from memory, of songs selected from the "Jazz Studies Department Required Tune List."

### **Bachelor of Music in Jazz Studies (Vocal)**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required, for which three to five selections of contrasting styles, taken from the standard solo jazz literature, should be prepared. Two of these selections must be *How High the Moon* (medium/up) and *Body and Soul* (ballad). In addition, applicants should memorize and perform 32 bars of an improvised solo from the jazz discography (e.g., Ella Fitzgerald's solo from *Blue Skies*, Coleman Hawkins's solo from *Body and Soul*, etc.); the solo may be from an instrumentalist or a vocalist. All applicants must be prepared to demonstrate skills in jazz improvisation and sight-reading. Most applicants will also be asked to sit for a written examination consisting of listening excerpts, basic jazz theory and jazz history. Although applicants are strongly encouraged to perform a live audition, a recent video recording may be submitted in lieu of a live audition if necessary.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUEN 305 (6), MUEN 332 (8)	14
Large Ensemble*	2
MPKS 250ab	4
MPVA 301	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6)	20
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12



MUJZ 153 (4), MUJZ 253 (4), MUJZ 353 (4), MUJZ 453 (4), MUJZ 180 or MUJZ 218a (2), MUJZ 200ab (4), MUJZ 252 (2), MUJZ 311 (2), MUJZ 341 (2), MUJZ 342ab (2), MUJZ 347 (2), MUJZ 400 (2), MUJZ 443 (2), MUJZ 452 (4), MUJZ 486 (2)	42
Electives in music	4
Comprehensive exam**	0
Senior recital	0
Total required for degree	132

\*Transfer credit may not fulfill the large ensemble requirement.

\*\*Students must pass a comprehensive performance exam prior to the senior recital, which entails performance and improvisation, from memory, of songs selected from the "Jazz Studies Department Required Tune List."

### Bachelor of Music in Music Education

The Thornton School of Music is currently not accepting applicants to the Bachelor of Music in Music Education degree program.

All candidates for a Bachelor of Music in Music Education degree and California Teaching Credential in music must give a recital and pass the California Basic Educational Skills Test (CBEST) before they can be admitted to student teaching. Candidates must pass the CBEST by the end of their junior year or it will be recommended that they declare an alternative major. In addition, students should refer to the Rossier School of Education section of this catalogue.

#### *Requirements for the California Single Subject Preliminary Teaching Credential in Music*

With careful planning, it is possible for students to complete both a bachelor's degree in music education and a California Single Subject Preliminary Teaching Credential in Music in four years. Those graduates are then permitted to teach vocal and instrumental music (K-12) in the public schools of California and most other states.

Some of the 17 units required for completion of the preliminary credential may also apply toward the required 30 units for the clear credential and toward the Master of Music Education degree at USC if reserved for graduate credit at the time of enrollment. These courses may include EDUC 409, EDUC 410, EDUC 413, CTSE 474, MUED 402 and MUED 403.

Performance majors who wish to complete a teaching credential should consult music education faculty advisors as early in their degree program as possible to arrange the music education portion. Performance majors may begin work toward the teaching credential as early as their freshman year.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
EDUC 200 (2), EDUC 204L (3), EDUC 205L (3)	8
MPKS 250ab	4
MUCD 340 (2), MUCD 343 (2)	4
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUED 345bL (2) or MPKS 301 (2)	2
MUED 443 (2) or MUJZ 443 (2)	2
MUED 241aL (2), MUED 301 (1), MUED 345aL (2), MUED 346L (2), MUED 347L (2), MUED 348L (2), MUED 430L (2), MUED 448 (2), MUED 452 (2), MUED 474 (3)	20
MUHL 231 (3), MUHL 232 (3), MUHL 302 (4), MUHL 331 (3), MUHL 332 (3)	16
Large ensemble	4
Ensemble electives	3
Individual instruction on primary instrument: 153 (4) and 253 (4) and 353 (4); or 301 (12)	12
Electives	3
Senior recital	0
Total required for degree	132

### Bachelor of Music in Performance (Classical Guitar)

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required for which three selections of contrasting styles from the standard solo literature should be prepared. In addition, applicants should be prepared to demonstrate good right and left hand development through the performance of several three-octave scales and select arpeggios from Giuliani's *120 Studies for the Right Hand* or a comparable set of studies. Sight-reading will also be required at the audition. A recent high-fidelity recording may be submitted in lieu of a live audition if necessary.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MPGU 153CG (4), MPGU 253CG (4), MPGU 353CG (4), MPGU 453CG (4), MPGU 159 (2), MPGU 257 (8), MPGU 259 (2), MPGU 357 (2), MPGU 457 (6), MPGU 417 (2), MPGU 426 (3), MPGU 427 (3), MPGU 459 (2)	46
MPKS 250ab	4
MUEN 326 (6)	6
Large ensemble*	2
Ensemble electives	2
MUCD 340 (2) or MUCD 343 (2)	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	4
Junior recital	0
Senior recital	0
Total required for degree	132

\*Transfer credit may not fulfill the large ensemble requirement.

### Bachelor of Music in Performance (Studio Guitar)

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition, performed on electric guitar, is also required for which three or more selections of contrasting styles from the standard studio and/or jazz literature should be prepared (original repertoire may also be included). In addition, applicants should be prepared to play various chords and scales in major and minor keys and be prepared to demonstrate sight-reading skills and knowledge of standard jazz literature. A recent, high-fidelity recording may be submitted in lieu of a live audition if necessary.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 343	2
MPGU 153SG (4), MPGU 253SG (4), MPGU 353SG (4), MPGU 453SG (4), MPGU 158 (2), MPGU 159 (2), MPGU 258 (4), MPGU 358 (4), MPGU 415 (2), MPGU 416 (3), MPGU 426a (3), MPGU 428ab (6), MPGU 458 (2)	44
MPKS 250ab	4
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUEN 326 (6)	6
Ensemble electives	4
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

### Bachelor of Music in Performance (Piano)

#### Entrance Requirements for Piano Major

Applicants in piano must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required. Current requirements for the audition may be found at [www.usc.edu/music](http://www.usc.edu/music). Follow the links to the Keyboard Studies Department and choose "Application Requirements." Although live auditions are strongly encouraged, a recent, high-fidelity audio or CD recording may be submitted in lieu of a live audition if necessary by applicants living a distance greater than 200 miles from the USC campus.

CURRICULUM REQUIREMENTS FOR PIANO	UNITS
General education	6 courses
Writing	2 courses
MPKS 153P (4), MPKS 253P (4), MPKS 353P (4), MPKS 453P (4), MPKS 160ab (4), MPKS 170ab (2), MPKS 228 (2), MPKS 260ab (4), MPKS 360ab (4), MPKS 431ab (4), MPKS 472ab (4), MPKS 481 (2)	42
MUCD 340 (2) or MUCD 343 (2)	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUEN 328 (4)	4
Large ensemble*	4
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	14
Senior recital	0
Total required for degree	132

\*Transfer credit may not fulfill the large ensemble requirement.

### Bachelor of Music in Performance (Organ)

#### Entrance Requirements

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required for which three or more selections from various stylistic periods of the standard organ literature should be prepared.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MPKS 153OR (4), MPKS 253OR (4), MPKS 353OR (4), MPKS 453OR (4), MPKS 160ab (4), MPKS 260ab (4)	24
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUCD 340 (2), MUCD 343 (2)	4
Large ensemble*	4
Ensemble electives	2
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives in music	21
Electives	11
Senior recital	0
Total required for degree	132

\*Transfer credit may not fulfill the large ensemble requirement.

### Bachelor of Music in Performance (Violin), (Viola), (Violoncello), (Double Bass) or (Harp)

#### Entrance Requirements (Violin), (Viola), (Violoncello), (Double Bass) or (Harp)

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required for which three selections, representing various stylistic periods of music, should be prepared. These selections should be full-length pieces from the standard solo literature, although excerpts from ensemble literature may also be included in addition to solos. If any of the selections is taken from a multi-movement sonata or concerto, applicants need only prepare one movement of the piece. In some cases, applicants may also be asked to play various three-octave scales and arpeggios as well. A recent video recording may be submitted in lieu of a live audition if necessary.

### CURRICULUM REQUIREMENTS FOR VIOLIN,

#### VIOLA AND VIOLONCELLO MAJORS

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MPKS 250ab (4), MPKS 350ab (4), MPKS 481 (2)	10
MPST 153 (4), MPST 253 (4), MPST 353 (4), MPST 453 (4), MPST 471ab (4), MPST 472 (4)	24
MUCD 343	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUEN 327 (8)	8
Large ensemble*	8
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives**	6
Junior recital	0
Senior recital	0
Total required for degree	132

\*Required each semester in residence.

\*\*Violin majors are required to take MPST 301VL (2) as 2 units of the 6-unit elective requirement.

### CURRICULUM REQUIREMENTS

#### FOR DOUBLE BASS MAJORS

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MPKS 250ab (4), MPKS 350ab (4), MPKS 481 (2)	10
MPST 153 (4), MPST 253 (4), MPST 353 (4), MPST 453 (4), MPST 262 (4), MPST 462 (4), MPST 472 (4)	28
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUCD 343	2
MUEN 327 (4)	4
Large ensemble*	8
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

**CURRICULUM REQUIREMENTS****FOR HARP MAJORS**

	<b>UNITS</b>
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MPKS 250ab (4), MPKS 350ab (4), MPKS 481 (2)	10
MPST 153 (4), MPST 253 (4), MPST 353 (4), MPST 453 (4), MPST 263 (4), MPST 463 (4)	24
MUCD 343	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUEN 327 (8)	8
Large ensemble*	8
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	6
Junior recital	0
Senior recital	0
<b>Total required for degree</b>	<b>132</b>

\*Required each semester in residence.

### **Bachelor of Music in Performance (Vocal Arts)**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required for which two selections of contrasting styles from the standard solo voice literature should be prepared for the audition. Applicants are encouraged to prepare at least one of these selections in a foreign language. A recent video recording may be submitted in lieu of a live audition if necessary.

**CURRICULUM REQUIREMENTS**

	<b>UNITS</b>
General education	6 courses
Writing	2 courses
Foreign language	4 courses
FREN 120 (4), GERM 101 (4), ITAL 120 (4); FREN 150 (4) or GERM 102 (4) or ITAL 150 (4)	8
MPVA 153VO (4), MPVA 203ab (4), MPVA 253VO (4), MPVA 301VC (3), MPVA 353VO (4), MPVA 453VO (4), MPVA 404 (2), MPVA 438 (2), MPVA 439 (2), MPVA 440 (2), MPVA 441 (2), MPVA 479 (4)	37
MUCD 340	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6)	20
Large ensemble*	4

Ensemble electives	2
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	3
Junior recital	0
Senior recital	0
<b>Total required for degree</b>	<b>132</b>

\*Transfer credit may not fulfill the large ensemble requirement.

### **Bachelor of Music in Performance (Flute), (Oboe), (Clarinet), (Bassoon), (Saxophone), (French Horn), (Trumpet), (Trombone), (Tuba) or (Percussion)**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition is also required. For flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, and tuba three selections, representing various stylistic period of music, should be prepared for the audition. These selections should be full-length pieces from the standard solo literature, although excerpts from ensemble literature may also be included. If any of the selections are taken from a multi-movement sonata or concerto, applicants need only prepare one movement of the piece. In addition, applicants should be prepared to play standard etudes of their choice as well as various scales and arpeggios. A recent, high-fidelity recording may be submitted in lieu of a live audition if necessary. For percussion a substantial marimba work, one or two snare drum solos or etudes and a timpani etude should be prepared for the audition. Other skills, such as sight-reading, will be evaluated as part of the audition as well. Although a live audition is preferred for percussion, a recent video recording may be submitted if necessary.

**CURRICULUM REQUIREMENTS**

	<b>UNITS</b>
General education	6 courses
Writing	2 courses
MPKS 250ab	4
MPWP 153 (4), MPWP 253 (4), MPWP 353 (4), MPWP 453 (4), MPWP 252 (4), MPWP 452 (4)	24
MUCD 343 (2), MUCD 340 (2) or 443 (2)	4
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6), MUCO 338x (2)	22
MUEN 323 (8)*	8
MUEN 325 (8)*	8
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
Electives	18
Senior recital	0
<b>Total required for degree</b>	<b>132</b>

\*Required each semester in residence.

### **Bachelor of Music in the Music Industry**

#### *Entrance Requirements*

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition according to the requirements of the department of the applicant's primary instrument or voice is also required.

**CURRICULUM REQUIREMENTS**

	<b>UNITS</b>
General education	6 courses
Writing	2 courses
MPxx 153 (4), MPxx 253 (4), MPxx 353 (4)	
Individual instruction in primary instrument/voice*	12
MPKS 250ab	4
MUCD 340 (2) or MUCD 343 (2)	2
Ensemble electives	2
MUCO 132ab (4), MUCO 133ab (6), MUCO 232ab (4), MUCO 233ab (6)	20
MUHL 231 (3), MUHL 232 (3), MUHL 331 (3), MUHL 332 (3)	12
MUIN 270 (4), MUIN 280 (4), MUIN 360 (4), MUIN 450 (8)	20
Two courses from the following: MUIN 370 (4), MUIN 385 (4), MUIN 425 (4), MUIN 430 (4), MUIN 435 (4), MUIN 440 (4), MUIN 443 (4), MUIN 445 (4), MUIN 447 (4), MUIN 495 (4)	8
Music Technology requirements: MUIN 275ab (8) and 6 units from the following: MUIN 287 (2), MUIN 340 (4), MUIN 389 (2), MUIN 392ab (2-2), MUIN 442 (2), MUIN 446ab (2-2), MUIN 476ab (2-2), MUIN 477 (2), MUIN 478 (4), MUIN 479 (2), MUIN 494 (4), MUIN 496 (4)	14
Electives	6
Junior recital	0
<b>Total required for degree</b>	<b>132</b>

\*All individual instruction units must be taken in the same area in which the students auditioned.

### **Bachelor of Science in the Music Industry**

The Bachelor of Science in the Music Industry is a professional degree that prepares students to enter a variety of careers in the music industry of today. Students must fulfill a series of core requirements for the degree, but they are allowed to choose one of two options for the remainder of their curriculum. The industry option emphasizes classes in the business and legal aspects of the music industry, while the technology option allows students to gain a solid background in the various uses of technology in the modern music industry.



**Entrance Requirements**

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and full academic transcripts. A full academic review will be the primary consideration for admission to this program. In some cases, a phone or in-person interview will be requested by the Thornton admission office.

**General Education Requirements**

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This program requires six courses in different categories, plus writing and diversity requirements, which comprise the USC Core. See pages 60 and 229 for more information.

**Business-related Requirements**

In addition to the above general education requirements, the following courses offered through the Marshall School of Business, the Leventhal School of Accounting and the College of Letters, Arts and Sciences are required.

ECON 203	1 course
ECON 205	1 course
BUAD 307	1 course
ACCT 410x	1 course
	<hr/> 4 courses

<b>CORE CURRICULUM REQUIREMENTS</b>	<b>UNITS</b>
General education requirements	6 courses
Writing	2 courses
Business-related requirements	4 courses
School of Music requirements:	
One course from the following:	
MUHL 315x (4), MUSC 444 (4),	
MUSC 450 (4), MUSC 460 (4)	4
MUIN 270 (4), MUIN 275ab (4-4),	
MUIN 280 (4), MUIN 360 (4),	
MUIN 450 (8)	28
MPKS 150ab (2-2)	4
MUCO 101x (2)	2
	<hr/> 86
Total core units:	

<b>INDUSTRY OPTION (42 UNITS)</b>	<b>UNITS</b>
BUAD 215x	4
Four courses from the following:	
MUIN 370 (4), MUIN 385 (4),	
MUIN 425 (4), MUIN 430 (4),	
MUIN 435 (4), MUIN 440 (4),	
MUIN 443 (4), MUIN 445 (4),	
MUIN 447 (4), MUIN 495 (4),	
MUIN 496 (4)	16
6 units from the following:	
MUIN 287 (2), MUIN 305 (4),	
MUIN 340 (4), MUIN 389 (2),	
MUIN 392ab (2-2), MUIN 442 (2),	
MUIN 446ab (2-2), MUIN 448 (2),	
MUIN 476ab (2-2), MUIN 477 (2),	
MUIN 478 (2), MUIN 479 (2),	
MUIN 493 (2), MUEA 474ax (2)	6
Electives	16
	<hr/> 128
Total:	

<b>TECHNOLOGY OPTION (42 UNITS)</b>	<b>UNITS</b>
MUIN 305 (4), MUIN 446ab (2-2)	8
Three courses from the following:	
MUIN 370 (4), MUIN 385 (4),	
MUIN 425 (4), MUIN 430 (4),	
MUIN 435 (4), MUIN 440 (4),	
MUIN 443 (4), MUIN 445 (4),	
MUIN 447 (4), MUIN 495 (4),	
MUIN 496 (4)	12
12 units from the following:	
MUIN 287 (2), MUIN 340 (4),	
MUIN 389 (2), MUIN 392ab (2-2),	
MUIN 442 (2), MUIN 448 (2),	
MUIN 476ab (2-2), MUIN 477 (2),	
MUIN 478 (2), MUIN 479 (2),	
MUIN 493 (2), MUEA 474ax (2)	12
Electives	10
	<hr/> 128
Total:	

**Bachelor of Arts**

Two B.A. degrees are available, the B.A. with a major in music and the B.A., Humanities, with an emphasis in music. Both are granted by the College of Letters, Arts and Sciences.

Applicants must submit the Thornton School of Music Supplementary Application, a statement of objectives, resume and repertoire list. A performance audition according to the requirements of the department of the applicant's primary instrument or voice is also required.

**Prerequisite**

Acceptance into the program might require a personal interview by the Thornton School of Music to assure that the student has sufficient musical background and skill.

**General Education Requirements**

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This program requires six courses in different categories, plus writing, foreign language and diversity requirements, which together comprise the USC Core. See pages 60 and 229 for more information.

**Requirements for the B.A. in Music**

<b>REQUIRED COURSES</b>	<b>UNITS</b>
General education, writing, foreign language, and electives	64
<i>Lower division</i>	
MPKS 250ab	4
MUCO 132ab (2-2), MUCO 133ab (3-3),	
MUCO 232ab (2-2), MUCO 233ab (3-3)	20
MUHL 231 (3), MUHL 232 (3)	6
<i>Upper division</i>	
Ensemble electives	4
Individual instruction 301	6
MUCO 338x	2
MUHL 331 (3), MUHL 332 (3)	6
Music electives	16
	<hr/> 128
Total required for degree	

**Requirements for the B.A., Humanities, with an Emphasis in Music**

<b>REQUIRED COURSES</b>	<b>UNITS</b>
General education, writing, foreign language, and electives	60
<i>Lower division</i>	
MPKS 250ab	4
MUCO 132ab (2-2), MUCO 133ab (3-3),	
MUCO 232ab (2-2), MUCO 233ab (3-3)	20
<i>Upper Division</i>	
Ensemble electives	4
Individual instruction 301	4
Music electives	20
Humanities or music electives	16
	<hr/> 128
Total required for degree	

**Minors in Music****Minor in Music Recording**

A minor in music recording is offered for undergraduate students to provide them with the background necessary to enter the field of recording engineering and to familiarize them with the design needs of recording equipment. The minor is not available to music industry majors.

Students admitted to this minor will be expected to have a minimum GPA of 2.0 and to maintain that average with no grade lower than a "C" for all courses taken in the minor.

REQUIRED COURSES	UNITS
MUIN 275ab	Recording Arts Workshop 4-4
MUIN 286	Record Production Management 2
MUIN 287	The Business and Economics of the Recording Industry 2
MUIN 446a	Computer Assisted Recording and Editing 2
Select 10 units from the following courses:	
MUIN 389	Digital Equipment and Recording 2
MUIN 392a	Acoustics and Speaker Design 2
MUIN 446b	Computer Assisted Recording and Editing 2
MUIN 477	Remote Recording Techniques 2
MUIN 478	Advanced Multichannel Remix 2
MUIN 479	Audio Mastering 2
MUIN 493	Audio Signal Processing Equipment 2
	24

### Minor in Music Industry

A minor in the music industry is offered for undergraduate students to provide them with the background necessary to enter varied fields in the music business and to familiarize them with standard practices and procedures. A minimum of 20 units is required for completion of this minor. The minor is not available to music industry majors.

#### Prerequisite

Acceptance into the program might require a personal interview by the Thornton School of Music.

Students admitted to this minor will be expected to have a minimum GPA of 2.0 and to maintain that average with no grade lower than a "C" for all courses taken in the minor.

REQUIRED COURSES	UNITS
MUIN 277x	Introduction to Music Technology 4
MUIN 372abx	Business and Legal Aspects of the Music Industry 4-4
One course from the following:	
MUHL 315x	Music and Culture 4
MUSC 444	American Roots Music: History and Culture 4
MUSC 450	The Music of Black Americans 4
MUSC 460	Film Music: History and Function from 1930 to the Present 4
MUSC 465	Music, Television and American Culture 4

Select 4 units from the following:

MUIN 370	Distribution of Recorded Music and Music Publishing 4
MUIN 385	Radio in the Music Industry 4
MUIN 425	Live Music Production and Promotion 4
MUIN 430	Artist Management and Development 4
MUIN 435	Manufacture and Distribution of Musical Products 4
MUIN 443	The Business of Music for Visual Media 4
MUIN 446ab	Computer Assisted Recording and Editing 2-2
MUIN 495	Music Industry, Broadcast and the Internet 4
	20

### Minor in Jazz Studies

This 26-unit minor program in jazz studies incorporates course work in individual instruction, the history of jazz masters, techniques of jazz improvisation, jazz styles analysis, and aural skills for improvisers. The minor is not available to B.M. majors.

Requirements for admission are: GPA per university regulations, freshman standing and an audition.

REQUIRED COURSES	UNITS
MUEN 305	Vocal Jazz Ensemble, or
MUEN 329	Jazz Ensemble 2
MUJZ 486	Jazz Masters from World War II to the Present 2
MUJZ 180	Techniques of Jazz Improvisation 4
MUJZ 200ab	Jazz Styles Analysis 4
MUJZ 301	Individual Instruction 6
MUJZ 342ab	Aural Skills for Improvisers 2
	Electives in Jazz 300-499 6
	Total units 26

### Minor in Musical Theatre

The minor in musical theatre, interdisciplinary in nature, is a 27-unit program incorporating the study of acting, dance or movement, vocal arts and related musical subjects. Admission to the minor requires an audition for music but not for theatre.

For students majoring in theatre or another non-music discipline.

REQUIRED COURSES	UNITS
MUSC 400	The Broadway Musical: Reflection of American Diversity, Issues, and Experiences 4
MPGU 125	Beginning Fingerstyle/ Chord Guitar, and Easy Fingerstyle Beatles, or
MPGU 126	Beginning Piano, or
MPKS 150ab	Fundamentals of Music 4
MUED 330x	Individual Instruction (6), or
MPVA 301	Class Voice (2), or
MPVA 141	Intermediate Class Voice (2), and
MPVA 241	Individual Instruction (4) 6
MPVA 301	Musical Theatre Workshop 8
MPVA 402*	

2 units to be selected from:

THTR 181-189, or	
THTR 216	Movement for Actors, or
THTR 316	Advanced Movement for Actors 2
THTR 343	Musical Theatre Audition 3
Total units	27

\*2 units of MPVA 402 may be satisfied by taking THTR 397 Theatre Practicum I.

For students majoring in music performance (vocal arts):

REQUIRED COURSES	UNITS
MPVA 402*	Musical Theatre Workshop 8
MUSC 400	The Broadway Musical: Reflection of American Diversity, Issues, and Experiences 4
THTR 101	Introduction to Acting 4
THTR 343	Musical Theatre Audition 3

2 units to be selected from:

THTR 181-189, or	
THTR 216	Movement for Actors, or
THTR 316	Advanced Movement for Actors 2

6 units to be selected from:

THTR 252ab	Intermediate Acting I, or
THTR 352ab	Intermediate Acting II 6
Total units	27

\*2 units of MPVA 402 may be satisfied by taking THTR 397 Theatre Practicum I.

For students majoring in music (non-vocal arts performance):

REQUIRED COURSES		UNITS
MPVA 301	Individual Instruction	4
MPVA 402*	Musical Theatre Workshop	8
MUSC 400	The Broadway Musical: Reflection of American Diversity, Issues, and Experiences	4
THTR 101	Introduction to Acting	4
THTR 343	Musical Theatre Audition	3

2 units to be selected from:

THTR 181-189, or		
THTR 216	Movement for Actors, or	
THTR 316	Advanced Movement for Actors	2

2 units to be selected from:

THTR 252ab	Intermediate Acting I, or	
THTR 352ab	Intermediate Acting II	2
Total units		27

\*2 units of MPVA 402 may be satisfied by taking THTR 397 Theatre Practicum I.

### Minor in Musical Studies

This 26-unit program in musical studies, with an emphasis in performance, incorporates the study of music theory, music history, performance, ensembles and electives. Students may enter the program in their freshman year. An audition is required for this minor, which is not available to music majors.

REQUIRED COURSES		UNITS
MUEN 300-499		2
MUHL 315x	Music and Culture	4
MPKS 250a	Keyboard Instruction I	2
	Individual Instruction at the 301 level	6
MUCO 130abx	Basics of Music Theory	6
	Music Electives *	6
Total		26

\* Must include 4 upper division units.

### Minor in Performing Arts Studies

The minor in Performing Arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See the School of Theatre section of this catalogue, page 870.

## Graduate Degrees

### Admission-Audition Requirements

Applicants to graduate programs in the Thornton School of Music must submit the music supplementary application in addition to fulfilling all USC graduate admission requirements. Applicants to all doctoral programs, the M.A. in Music History and Literature and the M.A. in Early Music must also submit scores from the general test of the Graduate Record Examinations (GRE). Any applicant whose first language is not English must also submit scores from the Test of English as a Foreign Language (TOEFL). Any test scores that are more than five years old at the time of application will not be accepted.

Additional requirements for specific graduate programs are detailed below.

#### Choral Music

Applicants must submit the following: a brief resume detailing conducting experience; a statement of objectives; a repertoire list divided into categories of works sung, works studied and works conducted; three letters of recommendation; a videotape of both a choral ensemble performance and rehearsal conducted by the applicant, including choral works from several periods and styles, with at least one being a 20th century work. Master of Music applicants should have a minimum

of two years' experience as the regular conductor of a choral ensemble. Doctor of Musical Arts applicants should have a minimum of four years' experience.

#### Composition

Applicants must submit the following: three carefully prepared scores and audio recordings of recent works; a complete list of all compositions, including dates and media; a statement of objectives; resume; transcripts from all universities attended. An on-campus interview with the composition faculty is encouraged but not required. Admission to graduate programs in composition is highly competitive and is limited to approximately six new students per year.

#### Conducting

Applicants must submit the following: a repertoire list, clearly indicating both works conducted in rehearsal and those conducted in performance; an unedited videotape from the orchestra's side of the podium, no less than 30 minutes in length, of which half should be of the applicant in rehearsal; a statement of objectives; three letters of recommendation; resume. Selected applicants will be invited to present a live audition with the university. Such applicants will be contacted to determine repertoire.

#### Jazz Studies

Applicants must submit a statement of objectives, resume and repertoire list. A performance audition is also required, for which three to five selections of contrasting styles, taken from the standard solo jazz literature, should be prepared on the applicant's primary instrument. For instrumentalists, two of these selections must be *Joy Spring* and *All the Things You Are*; for vocalists, two of these selections must be *How High the Moon* (medium/up) and *Body and Soul* (ballad). Lead trumpet players may also include excerpts from ensemble literature or standard exercises and may perform a lead trumpet part with the original recording. Drummers should perform a snare drum etude or rudimental snare drum solo, as well as a standard jazz tune on drumset (playing the melody, the form and a solo), must be able to play swing, bebop, latin and funk or rock, and must demonstrate the use of brushes on drumset. Jazz vocalists should memorize and perform 32 bars of an improvised solo from the jazz discography (such as Ella Fitzgerald's solo from *Blue Skies*, Coleman Hawkins's solo from *Body and Soul*, etc.). All applicants must be prepared to demonstrate skills in jazz improvisation and sight-reading. Most applicants will also be asked to sit for a written examination consisting of listening excerpts, basic jazz theory and jazz history.

### Music Education

Applicants must submit the following: a resume listing group teaching experience (one year experience or more for M.M. and M.M.E. applicants, three years' experience or more for D.M.A. applicants); brief statement of objectives and professional goals; academic transcripts from all universities attended; writing sample (essay or research abstract on a music education topic for M.M. and M.M.E. applicants, a copy of the master's thesis or written project on a music education topic for D.M.A. applicants); an audition tape, approximately 15 minutes in length, of the applicant's solo performance field; three letters of recommendation.

### Music History and Literature

Applicants must submit the following: a statement of objectives and professional goals; academic transcripts from all universities attended; three letters of recommendation; writing sample (one or two historical or analytical term papers for M.A. applicants, a copy of the master's thesis for Ph.D. applicants). If a thesis was not required for the applicant's master's degree, one or two historical or analytical term papers may be submitted.

### Performance

A performance audition is required for all applicants for admission to a *performance major*. In the case of some programs, additional materials are also required. These various requirements are detailed below.

#### *Early Music Performance*

Applicants must submit the following: a statement of objectives and professional goals; resume; repertoire list; academic transcripts from all universities attended; at least one music history term paper; three letters of recommendation. An audition is also required, for which instrumentalists should prepare three or more selections from the Renaissance and/or Baroque literature, performed on historical instruments, and vocalists should prepare three or more selections from the Renaissance and/or Baroque literature with at least one example of Italian early Baroque music.

#### *Guitar Performance*

Applicants must submit a statement of objectives, resume and repertoire list, as well as perform an audition, for which 20 minutes of contrasting solo and/or ensemble pieces from the classical guitar or studio/jazz literature should be prepared.

#### *Keyboard Collaborative Arts*

Applicants must submit a statement of objectives, resume and repertoire list. An audition, consisting of two sections, is also required. The piano solo section should include two piano solos, performed from memory from contrasting stylistic periods. The collaborative section should include two complete instrumental sonatas, four songs from contrasting stylistic periods and one aria, all performed with music. The collaborative repertoire must be selected from an approved list, available from the collaborative arts office. Applicants will be tested on sight-reading and may be asked to demonstrate skills in diction and translation.

#### *Organ Performance*

Applicants must submit a statement of objectives, resume and repertoire list. An audition is also required for which three or more selections from various stylistic periods of the standard organ literature should be prepared.

#### *Piano Performance*

Applicants must submit a statement of objectives, resume and repertoire list. A performance audition is also required. Current requirements for the audition may be found at [www.usc.edu/music](http://www.usc.edu/music). Follow the links to the Keyboard Studies Department and choose "Application Requirements."

#### *String Instrument Performance*

Applicants must submit a statement of objectives, resume and repertoire list. A performance audition is also required. For the audition, M.M. applicants should prepare three or more selections from the standard literature, representing various stylistic periods of music; D.M.A. applicants should prepare a full concerto, one complete solo Bach work, one Romantic sonata and either a 20th century piece or a virtuoso piece. All harp applicants are encouraged to contact the harp professor for specific audition requirements.

#### *Vocal Arts*

Applicants must submit a statement of objectives, resume and repertoire list. A performance audition is also required, for which five or more selections of contrasting styles should be prepared. These selections should be memorized and demonstrate diction facility in two or more foreign languages. At least one operatic aria must be included.

#### *Wind or Percussion Instrument*

Applicants must submit a statement of objectives, resume and repertoire list. A performance audition is also required. For flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, and tuba three selections, representing various stylistic periods of music, should be prepared for the audition. These selections should be full-length pieces from the standard solo literature, although excerpts from ensemble literature may also be included. If any of the selections are taken from a multi-movement sonata or concerto, applicants need only prepare one movement of the piece. In addition, applicants should be prepared to play standard etudes of their choice as well as various scales and arpeggios. Percussion applicants are encouraged to contact the percussion professor for specific audition requirements.

### Sacred Music

Applicants must submit the following: a brief resume detailing conducting experience; a statement of objectives; a repertoire list divided into categories of works sung, works studied and works conducted; three letters of recommendation; a videotape of both a choral ensemble performance and rehearsal conducted by the applicant, including choral works from several periods and styles, with at least one being a 20th century work. In addition to the conducting audition tape, an individual performance cassette tape or CD in voice, piano or organ may be submitted. Master of Music applicants should have a minimum of two years' experience as the regular conductor of a choral ensemble. Doctor of Musical Arts applicants should have a minimum of four years' experience.

## Master of Music

### Unit and Grade Requirements

Thirty units of graduate work are required; a minimum of 15 units (excluding thesis) must be at the 500 level or higher. All students must satisfy the special requirements of their major department (see departmental advisor). Students must complete at least 26 semester units at USC, including the thesis or recital. A grade point average of not less than 3.0 (A = 4.0) is required for all graduate courses in music, and a grade of B or higher is required for all courses in the major department. Students who transfer credits must achieve this average on all combined transferred and residence units.

### Transferred Credits

All credits transferred must be the equivalent of corresponding *current work* at USC. Transfer work must have been completed within seven years from the date of admission to a master's degree program to be applied toward that degree. Transfer credit petitions must be filed with the appropriate faculty chair and the chair's decision made no later than the end of the first year in either the master's or doctoral program.

### Time Limit

The time limit for completing the Master of Music degree is five years. Progress is measured from the beginning of the first course at USC applied toward the degree. Extensions will be granted by petition to the Thornton School for only the most compelling reasons.

### Thesis Requirements and Guidance Committees

A thesis is required of candidates for the Master of Music degree in composition and music education. For composition majors, it will consist of a work in three or more movements for four or more instruments; for music education majors, the thesis will consist of a research document written on a topic approved by the music education department. Before registering for 594a Thesis, a student must choose a guidance committee composed of three regular faculty, approved by the department chair, of which at least two come from the home department. The chair of the guidance committee directly supervises the preparation of the thesis, the final acceptance of which is based upon the unanimous recommendation of all three members of the committee.

### Master's Recital

At least one public recital is required of all candidates for the Master of Music degree with a major in choral music, composition, organ, strings or vocal arts. Two public recitals are required for majors in conducting, guitar, jazz studies, keyboard collaborative arts, wind and percussion instruments, and piano. Candidates should apply at the Music Operations Office for recital dates. Some departments require that a candidate be prepared to play or conduct the program for the approval of a faculty committee in advance of the recital.

Students majoring in conducting may complete the recital requirements with a formal public recital or with special projects assigned, approved and attended by faculty from the conducting department, who also judge the acceptability of all such performances.

### Comprehensive Review

Candidates for the Master of Music must pass a comprehensive review toward the end of their course of study. This review, which is administered by the faculty of the major department, consists of an oral or written examination or a specially designated course; it will cover relevant aspects of musical performance, literature and technique.

### Master of Music in Choral Music

#### *Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following: Conducting MUCD 340, MUCD 343 and MUCD 441; Music History and Literature MUHL 331 and MUHL 332; Theory and Composition MUCO 232b, MUCO 233b and MUCO 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

#### *Keyboard Proficiency*

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required.

#### *Comprehensive Review*

A final oral examination in choral literature, conducting and rehearsal techniques will be administered by the choral music faculty.

CURRICULUM REQUIREMENTS	UNITS
MUCM 440 (2), MUCM 541 (2), MUCM 542 (2), MUCM 543 (2), MUCM 590 (2)	10
MUCD 443 (2), MUCD 541 (6)	8
Ensemble	2
MUHL 570 (2), electives at 500 level (4)	6
MPVA 439 (2), MPVA 501VO (2)	4
Graduate recital	0
Comprehensive review	0
	30

### Master of Music in Sacred Music

#### *Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following: Conducting MUCD 340, MUCD 343 and MUCD 441; Music History and Literature MUHL 331 and MUHL 332; Theory and Composition MUCO 232b, MUCO 233b and MUCO 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

#### *Keyboard and Voice Proficiency*

Proficiency tests in keyboard and voice will be given by the choral and sacred music faculty during the student's first semester in residence to determine if additional study in either medium is required.

#### *Comprehensive Review*

A final oral examination in sacred music and related areas will be administered by the sacred and choral music faculty.

CURRICULUM REQUIREMENTS	UNITS
MUCM 440 (2), MUCM 541 (2), MUCM 542 (2)	6
MUCH 473 (2), MUCH 570 (2), MUCH 571 (2), MUCH 572 (2), MUCH 590 (2)	10
MUCH 474 or MPVA 439	2
MUCD 541	4
Ensemble	2
MUHL 570 (2), electives at the 500 level (2)	4
MPKS 501 (PI or OR) or MPVA 501	2
Graduate recital or project	0
Comprehensive review	0
	30



**Master of Music in Composition***Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in composition or theory.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), MUHL 578 (2), electives at the 500 level (4)	8
Individual instruction 501 in any performance medium	4
MUCO 537 (8), MUCO 592 (2), MUCO 594ab (4)	14
Electives	2
Graduate recital	0
Comprehensive review	0
	30

**Master of Music in Conducting***Prerequisite*

The applicant must hold a bachelor's degree with a music major and have at least one year of experience conducting an orchestra.

CURRICULUM REQUIREMENTS	UNITS
MUCD 550 (8)	8
Ensemble (preferably chamber music)	4
MUHL 570 (2), MUHL 575 (2), MUHL 591 (2)	6
One course from MUHL 573 (2), MUHL 574 (2), MUHL 576 (2), MUHL 577 (2) or MUHL 578 (2)	2
MUCO 501 (2), MUCO 502 (2)	4
Electives	6
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music in Jazz Studies***Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in jazz studies or its equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUEN 505 or MUEN 529 (4), MUEN 532 (4)	8
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (2)	6
MUJZ 443 (2) or MUJZ 545 (2)	2
MUJZ 547 (2), MUJZ 553 (8)	10
Electives	4
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music in Music Education***Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in music education and have one year of teaching experience beyond supervised student teaching.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), MUHL electives at the 500 level (6)	8
MUED 500 (2), MUED 594ab (4), electives (4)	10
MUED 502 (2) or MUED 503 (2) or MUED 505 (2)	2
Individual instruction (organ, piano, string instrument, vocal arts, or wind or percussion instrument)	4
Electives in music or education	4
Comprehensive review	0
	30

**Master of Music in Performance (Keyboard Collaborative Arts)***Prerequisite*

Applicants must hold the Bachelor of Music degree with a major in piano or keyboard collaborative arts or equivalent background as determined by the collaborative arts faculty.

CURRICULUM REQUIREMENTS	UNITS
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (4)	8
MPKS 481 (2), 553CP (8), 560 (2), 561 (2)	14
Electives in music which should include MPVA 442 and MPVA 479 if comparable courses have not been taken previously	8
Two graduate recitals, one with voice(s), the other with instrument(s)	0
Comprehensive review	0
	30

**Master of Music in Performance (Classical Guitar)***Prerequisite*

The applicant must hold a bachelor's degree with a major in music with guitar as the principal instrument.

CURRICULUM REQUIREMENTS	UNITS
MUEN 526 (2), electives (2)	4
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (2)	6
MPGU 427 (3), MPGU 553CG (8), MPGU 557 (4)	15
MPKS 481 (2)	2
Electives	3
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music in Performance (Studio Guitar)***Prerequisite*

The applicant must hold a bachelor's degree with a major in music with guitar as the principal instrument.

CURRICULUM REQUIREMENTS	UNITS
MUEN 526 (2), electives (2)	4
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (2)	6
MPGU 553SG (8), MPGU 558 (4)	12
Music electives	4
Electives	4
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music in Performance (Organ)***Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in organ or equivalent.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (4)	8
MPKS 481 (2), MPKS 553OR (8)	10
Music electives (at least two from the 500 level)	6
Electives	4
Graduate recital	0
Comprehensive review	0
	30

**Master of Music in Performance (Piano)***Prerequisite*

The applicant must hold a Bachelor of Music degree in piano or equivalent.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), MUHL electives at 500 level (6)	8
MPKS 553P (8), MPKS 450a (2), MPKS 520 (6)	16
Electives	4
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music in Performance (Violin), (Viola), (Violoncello), (Double Bass) or (Harp)**

*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in a string instrument or equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUCD 443	2
MUEN 527 (2) and MUEN 520, MUEN 530 or MUEN 550 (4)	6
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (4)	8
MPKS 481	2
MPST 553 (8)	8
Music electives	4
Graduate recital	0
Comprehensive review	0
	30

**Master of Music in Performance (Vocal Arts)**

*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in vocal arts. Students who have not had formal training in foreign language, diction, vocal pedagogy, acting for singers, song literature and in Italian, French or German languages must show competency in these areas through examination or complete appropriate course work with a grade of B or higher.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), electives at 500 level (2)	4
MPVA 443 (2), MPVA 540 (2), MPVA 541 (2), MPVA 553VO (8)	14
Electives in music (400 or 500 level)	5
Electives	5
Graduate recital	0
Comprehensive review	0
	30

*Comprehensive Review*

A final examination in vocal pedagogy, art song and oratorio literature and diction will be administered by the vocal arts faculty. Students are required to write extensive program notes for the degree recital.

*USC Opera*

USC Opera is an integral part of the Vocal Arts Department, providing career development opportunities for singers, coach/pianists, conductors and directors. The program includes instruction in opera history and literature, coaching techniques, stage direction, body movement for singers, stage training, role study and analysis.

The opera workshop is a repertory experience involving preparation and performance of operatic works and excerpts for performance both on and off the USC campus.

**Master of Music in Performance (Flute), (Oboe), (Clarinet), (Bassoon), (Saxophone), (French Horn), (Trumpet), (Trombone), (Tuba) or (Percussion)**

*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in a wind instrument or percussion or equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUCD 443	2
MUEN 523 (4), MUEN 525 (4)	8
MUHL 570 (2), MUHL 578 (2), MUHL electives at the 500 level (4)	8
MPWP 481 or MPWP 482 (2), MPWP 551 (2), MPWP 553 (8)	12
Two graduate recitals	0
Comprehensive review	0
	30

**Master of Music Education**

The Thornton School of Music is currently not accepting applicants to the Master of Music Education degree program.

**Additional Requirements**

Candidates must complete the equivalent of at least one year of full-time teaching prior to completion of the degree. Thirty units of graduate work are required; a minimum of 15 units must be taken at the 500 level or higher. Students must complete at least 26 units at USC, including MUED 592 Final Project. A grade point average of not less than 3.0 (A = 4.0) is required of all graduate courses in music, and a grade of B or higher is required for all courses in music education. Students who transfer credit must achieve this average on all combined transfer or residence units.

Candidates whose undergraduate degrees are not from USC must achieve passing scores or take assigned course work in all areas of the USC Music Graduate Entrance Examinations. The complete battery of examinations must be taken at the time the candidate registers for the first graduate course.

Candidates other than USC graduates may not enroll in 500-level music history courses or 400-level conducting, theory, or composition courses without having passed the appropriate sections of the Music Graduate Entrance Examinations.

The culmination of the degree will consist of a creative project developed under the guidance of a member of the music education faculty. Projects must be reported in written form but need not be limited to traditional written material. Candidates may produce, design,

arrange or implement innovative ideas, materials or curricula for specific application in school or community musical settings.

**Transferred Credits**

Up to 4 units of graduate credit of B (3.0) or higher may be transferred. Courses must be the equivalent of corresponding current work at USC.

CURRICULUM REQUIREMENTS	UNITS
MUED 500 (2), MUED 592 (2)	4
MUED 502 (2) or MUED 503 (2) or MUED 505 (2)	2
Electives in music education	6
Electives in music	6
Electives	12
Comprehensive review	0
	30

## Master of Arts

This degree is under the jurisdiction of the Graduate School. Students should also refer to the Graduate School section of this catalog for general regulations, page 91.

### Departmental Requirements

Applicants will be evaluated on the basis of scores on the Graduate Record Examinations, transcripts of previous college courses, a research paper and letters of reference.

Regular (classified) standing is achieved when the general test of the Graduate Record Examinations has been taken, and when the Music Graduate Entrance Examinations have been completed satisfactorily. Remedial course work, if recommended, may be substituted for repetition of examinations.

### Language Requirement

Students are required to demonstrate a reading knowledge by passing an examination in one foreign language chosen by the student from among French, German, Italian or Latin. This requirement must be passed prior to the comprehensive examination.

### Prerequisites

Applicants should have an undergraduate degree with a major in music or the equivalent, and a substantial background in languages, arts and letters.

### Degree Requirements for the Music History and Literature Emphasis

REQUIREMENTS	UNITS
MUHL 570	2
MUHL courses numbered 600-699	6
Courses in history, language, literature or the arts other than music	8
Courses drawn from: MUHL 500-699, MUCO 501 and MUCO 502	8
Electives	6
Comprehensive Examination	0
	30

### Degree Requirements for the Early Music Performance Emphasis

REQUIREMENTS	UNITS
MUEN 550	3
MUHL 570 (2), MUHL 572 (3), MUHL 574 (2), MUHL 575 (2), MUHL 589 (2), MUHL 591 (2), MUHL 594ab (2-2),	17
MPEM 450 (2), MPEM 553 (5)	7
Elective in music	2
Electives in letters, arts and sciences	4
	33

The thesis will include the planning, research, preparation and leadership of a full-length program in early music. This practical work will be supported by a written essay that deals, as appropriate, with historical data sources, authentic performance practices and a stylistic assessment of the repertoire that is performed. In lieu of a comprehensive examination, candidates for the Early Music Performance Emphasis will be required to pass periodic reviews to demonstrate progress.

## Non-Degree Programs

### Artist Diploma Program

This program is designed for young artists of exceptional ability and musical sensitivity who plan careers as solo performers. The Artist Diploma Program provides young artists with the opportunity to devote their full time to concentrated study and practice for the duration of their assigned programs.

#### Entrance Requirements

Following the recommendation of the student's major department, a performance audition, consisting of a full-length recital before the Artist Diploma Committee, is required.

#### Curriculum Requirements

A minimum of 16 units at the 754 level (from MPEM, MPGU, MPKS, MPST, MPVA or MPWP) and four full-length recitals are required.

### Graduate Certificate Program in Performance

This graduate-level program is designed for students who have completed their undergraduate education in music, or its equivalent, and intend to concentrate their energies on the full-time development of their discipline.

#### Entrance Requirements

A performance audition is required with repertory to be determined by the student's primary department.

#### Curriculum Requirements

The requirements for this program consist of 16 units of Graduate Certificate Performance (4 units per semester of MPEM 554, MPGU 554, MPKS 554, MPST 554, MPVA 554, MPWP 554 or MUJZ 554). Graduate Certificate Performance encompasses individual instruction, studio class and two ensembles or the equivalent as appropriate to the discipline.

### Graduate Certificate Program in Scoring for Motion Pictures and Television

This one-year program is designed for students who hold the Bachelor of Music in Composition or its equivalent.

#### Entrance Requirements

1. A minimum of five minutes of music the student has composed, recorded on an audio CD. Send a copy, not the master. Music should show fluency in a number of styles, with an emphasis on cinematic and dramatic sensibilities. Large works are preferred. Include a CD contents sheet which lists title, duration and any additional information concerning the music.
2. A score and, where applicable, a sketch for three pieces of music recorded on the CD. Renderings in Finale or Sibelius notation programs are suggested. The preferred score size is 8.5" x 11" paper.
3. If available, a DVD copy or VHS videocassette of a completed project(s).
4. Three letters of recommendation and a personal letter of intent from the applicant.

CURRICULUM REQUIREMENTS	UNITS
MUCO 440ab (4), MUCO 442ab (4), MUCO 443ab (4), MUCO 520 (2), MUCO 522ab (4), MUCO 523ab (4), MUCO 545 (4), MUCO 560ab (4)	30

## Doctor of Musical Arts

### Degree Prerequisites

D.M.A. applicants must complete the appropriate master of music degree program or its equivalent.

### Admission

Refer to School of Music Graduate Degrees, Admission Requirements.

### Graduate Record Examinations

Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Doctor of Musical Arts degree. Test scores on the GRE that are more than five years old at the time of application are not accepted.

### Graduate Committee Interview

Before the completion of 16 units beyond the master's degree and before permission to present the second doctoral recital is requested, doctoral students must submit a detailed curriculum vitae to the Graduate Committee of the School of Music summarizing their background and objectives. The student will be evaluated on musicianship and general academic qualifications, teaching experience and the validity and quality of creative, literary or performance projects submitted. The committee determines the student's continuation in the program, proposed areas of concentration and the guidance committee members.

### Course Requirements

Each student is required to prepare four areas of concentration: the major field, an academic field (chosen from among musicology, theory and analysis, music education, choral music or sacred music), and elective areas selected in consultation with an advisor from two of the following: theory or compositional skills (composition, counterpoint, orchestration, band arranging or choral arranging); performance, early music or jazz studies; music education; sacred or choral music; conducting; performance pedagogy; electroacoustic media; a field outside of music. The academic field may not duplicate a major or an elective field. Admission to elective and academic fields must be approved by the department concerned, prior to the Graduate Committee interview.

The elective and academic fields are supported by courses that are determined by the department in which these fields are administered. Six to 8 units are taken in elective fields; 8 to 12 units in the academic field. No more than two of the four fields may be under the guidance of the same department within the School of Music, and at least one of the elective fields must result in a written examination as part of the qualifying examinations.

Required courses for each major curriculum are listed subsequently in this catalogue. Special requirements in any of the four areas of concentration (if any) are determined by the guidance committee member responsible for that area.

A minimum of 65 graduate units beyond the bachelor's degree are required to complete the degree. Fifty-five or more units must be in music, 12 of these beyond the master's level must be in the major. At least 40 of these must be at the 500 level or higher. All course work earned under these requirements for a doctoral degree is considered to be obsolete after 10 years from the date of completion of such work and may not be used to fulfill degree requirements.

### Residence Requirement

A minimum of two years of full-time study beyond the Master of Music degree is required for the Doctor of Musical Arts. At least one year of full-time study beyond the master's degree (8 units or more per semester) must be in residence at USC.

### Grade Point Average Requirements

A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

### Transfer Credit

The Degree Progress Department in the Office of Academic Records and Registrar determines whether course work taken elsewhere is available for transfer credit. A maximum of 30 units of transfer credit may be applied toward a doctoral degree in music. Whether such credit is applicable toward a specific requirement in a major or minor field is determined by the chair of the department in the School of Music in which the subject is taught, pending approval by the dean of the Thornton School of Music. Transfer credit petitions must be filed with the appropriate faculty chair and the chair's decision made no later than the end of the first year in either the master's or doctoral program. Transfer work must have been completed within 10 years of admission to the D.M.A. program to be applied toward that degree.

### Foreign Language

A reading knowledge of French, German, Italian or Spanish is required of all students. Departments within the Thornton School may require additional language skills. All language requirements must be fulfilled one semester before the qualifying examination at the latest.

### Guidance Committee

The guidance committee is composed of at least five members: two faculty from the major department, one of whom will serve as chair, and a faculty member from each of the three other areas of concentration. At least three members of a committee must be drawn from tenured and tenure-track faculty.

The committee administers the written and oral parts of the qualifying examination. The committee continues to serve until the qualifying examination has been passed, the dissertation topic approved (if applicable) and the student is admitted to candidacy. For students in curricula which require recitals, the guidance committee serves as the recital committee and is responsible for the format, content, scheduling, and approval of the required performances.

### Qualifying Examination

The qualifying examination for the D.M.A. is administered by the student's guidance committee. It is comprehensive, partly written and partly oral, and designed in part to test the student's fitness for independence as a performer, composer, teacher, researcher and/or scholar. The student must obtain permission from the guidance committee to take the qualifying examination and schedule it at least two months in advance to ensure the committee's availability. The examination may be taken either during the final semester of course work (except dissertation or individual instruction) or within two semesters immediately after, provided that all members of the guidance committee are available to administer it. In degree programs that require the presentation of four major recitals, at least two major recitals must be presented prior to the administration of the qualifying examination. Qualifying examinations will not be scheduled during summer sessions except under extraordinary circumstances and only with the written approval of all guidance committee members. All portions of the examination must be completed within one month.

Written examinations are prepared and read by the guidance committee. All of the student's areas of concentration, except performance, conducting and composition, will be covered in a written examination or comparable project. The examination in performance, conducting or composition normally is a public recital, evaluated by appropriate members of the guidance committee. If the written examination is judged to be satisfactory, an oral examination is then given. This examination covers in depth topics discussed in the written examinations and/or new material, particularly when a recital in one or more areas of concentration has been presented.

All members of the guidance committee must be present at the oral examination and render a judgment on the acceptability of the qualifying examinations as a whole. The examinations will be reported as passing if there is no more than one dissenting vote on the guidance committee. A student must pass both the written and oral examinations to pass the qualifying examination. A pass on the examination cannot be made contingent upon any form of additional work.

If a student fails the qualifying examination, the guidance committee may permit the student to repeat it once at a mutually satisfactory time within a period of not less than six months nor more than one year from the date of the first examination. A student may not take the qualifying examination more than twice.

#### Admission to Candidacy

Admission to candidacy occurs after the student has passed the qualifying examination, upon formal action of the dean of the Thornton School. The dissertation or one final recital must be completed *after* admission to candidacy.

#### Doctoral Dissertation

A dissertation based on original investigation is required of candidates in sacred music, composition, music education and choral music. The dissertation must reveal scholarly ability, technical mastery, capacity for independent research and originality in creative thought.

#### Dissertation Committee

After the guidance committee recommends admission to candidacy and approves the dissertation, it is reduced to three members. This smaller committee guides the student through the completion of the final project. Additional members may be added at the discretion of the chair of the committee if the topic requires special expertise.

#### Registration

The student must register in 794 Dissertation each semester after admission to candidacy until degree requirements are completed. Registration for the dissertation in no less than two regular term semesters following admission to candidacy entitles the candidate to supervision by the dissertation committee. *If the dissertation is not completed and accepted within two semesters, the candidate must register for 794 each semester thereafter until the document has been accepted.* No more than 8 units of credit in 794 may be accumulated regardless of the number of semesters the candidate may be required to register.

A candidate who must withdraw temporarily from registration in 794 for a semester must formally report this before the beginning of that semester to the Office of Student Services, Thornton School of Music, requesting by petition a leave of absence. During a leave of absence the candidate will not be entitled to assistance from the guidance committee or to the use of university facilities. A leave of absence does not change the candidate's responsibility for meeting the time schedules for the completion of degree requirements. Leave will be granted only under exceptional circumstances.

#### Format for Theses and Dissertations

All theses and dissertations submitted for requirements for graduate degrees must conform to university regulations in format and method of preparation. See Doctoral Dissertation, page 97.

#### Defense of the Dissertation

After meeting all requirements including the qualifying examination, the candidate must defend the dissertation. This defense occurs to determine for the committee that the candidate has attained the stage of scholarly advancement and power of investigation demanded for recommendation to the doctorate. While this oral defense is open to the general university community, only the members of the dissertation committee have the authority to recommend its acceptance or denial. The recommendation must be unanimous.

Departments differ in their ordering of these final steps, some holding the oral defense prior to approval for final typing, some holding it after the final typing. The following schedules apply in the two cases.

#### Defense of the Dissertation Prior to Approval for Final Typing

In this case a candidate defends the dissertation on the basis of an approved preliminary copy. If the defense is satisfactory, the committee then signs the approval for final typing; if additional work is required, the form is left unsigned until that work has been approved.

At the time the approval for final typing reaches the dean of the Thornton School of Music, the candidate submits the typed copy for the abstract of the dissertation.

The final typewritten copy of the dissertation, together with signed signature sheet and approval cards, must be presented to the Thesis Editor, the Graduate School, GFS 315, at least two weeks prior to the end of the semester in which the degree is to be received. Approval of format and acceptance by the Graduate School must be presented to the dean of the Thornton School of Music at least one week before the end of the semester.

#### Defense of the Dissertation Subsequent to Final Typing

At least seven weeks before the scheduled date of the defense of the dissertation, written approval for final typing by all members of the candidate's dissertation committee must be filed with the dean of the Thornton School of Music. The typed copy for the abstract of the dissertation is due at this time.

At least five weeks before the date of the final oral examination, the original copy of the final draft of the dissertation, accompanied by a signature sheet and cards of approval signed by all members of the dissertation committee, must be submitted to the Thesis Editor for approval. This final draft must conform to the regulations provided by the university. See Doctoral Dissertation, page 97.

#### Abstract of Dissertation

Since the abstract of the dissertation is published in Dissertation Abstracts International, it should be written with care and be representative of the final draft of the dissertation.

#### Time Schedule

The D.M.A. is established on the assumption that a well-qualified student can complete it in three years of full-time work. If the student pursues part-time graduate study, or if the field of graduate work is not that of undergraduate study, more time may be required.

The time limit for completing the Doctor of Musical Arts degree is eight years. For students who earned an applicable master's degree within five years prior to admission to the doctoral program, the time limit for completing the Doctor of Musical Arts degree is six years. Progress is measured from the beginning of the first course at USC applied toward the degree. Extensions will be granted by petition to the Thornton School for only the most compelling reasons.

#### Basic D.M.A. Curriculum

REQUIRED FOR ALL D.M.A. CANDIDATES	UNITS
MUCD 441* (2), MUCD 443 (2)	4
MUCO 501 (2), MUCO 502 (2)	4
MUED 505	2
MUHL 570	2
MUHL electives numbered 500 through 695	6
Ensemble	2
	<hr/> 20

\*Choral music majors are exempt from taking MUCD 441.

Courses with similar content taken for graduate credit in another accredited institution may be substituted, subject to departmental approval. Master's degree credit for ensemble taken at USC may fulfill this requirement, subject to departmental approval.



**Choral Music Major**

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum**	20
MUCM 440* (2), MUCM 541* (2), MUCM 542* (2), MUCM 641 (2), MUCM 643 (4), MUCM 794ab (2-2)	16
MUCH 571	2
MUCD 541 (4), MUCD 641 (2), MUCD 653 (2)	8
Ensemble (500 level; choral music majors must participate in a choral ensemble each semester if enrolled for 4 or more units)	2
MPVA 501 (2), MPVA 439 (2)	4
MUCO 441	2
Electives	11
Conduct two principal choral concerts (at least one of which will include instrumental ensemble)	0
	<hr/> 65

\*May be taken as part of the master's degree.

\*\*Choral music majors are not required to take MUCD 441.

**Sacred Music Major**

The Thornton School of Music is currently not accepting applicants to the D.M.A., Sacred Music, degree program.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MUCM 440* (2), MUCM 541* (2), MUCM 542* (2), MUCM 641 (2), MUCM 643 (2)	10
MUCH 473* (2), MUCH 474* (2), MUCH 570 (2), MUCH 571* (2), MUCH 572 (2), MUCH 790 (2), MUCH 794ab (2-2)	16
MUCD 641 (2-2)	4
MUEN 510 or MUEN 511 or MUEN 512	2
MPVA 439	2
Individual instruction 501 (P, OR or VO)	3
MUCO 434 (2) or MUCO 441 (2)	2
Electives	6
Total required for degree	<hr/> 65

\*May be taken as part of the master's degree.

**Dissertation Options**

For the D.M.A. in sacred music there are two options for fulfilling dissertation requirements, the choice to be made by the candidate in consultation with the guidance committee.

*Option I* The candidate will write a dissertation conforming to USC regulations in format and method of preparation. Refer to Theses and Dissertations, page 94.

*Option II* The candidate will present two lecture-recitals or a performance of a sacred choral work, or works, as the culmination of the historical and stylistic study of a circumscribed body of literature. This study and an analysis of the problems encountered in performance will be dealt with in a document which, although shorter than a dissertation, will conform to the technical requirements of Option I.

**Composition Major**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MUCO 536 (4), MUCO 592 (4), MUCO 637 (4), MUCO 737 (4), MUCO 794ab (4)	20
Electives	25
Graduate recital	0
	<hr/> 65

**Jazz Studies Major**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MUEN 532	4
MUJZ 443 (2), MUJZ 545 (2), MUJZ 547 (4), MUJZ 653 (8), MUJZ 688 (4)	20
Electives	21
Two recitals of original compositions and arrangements written while in the D.M.A. program	0
Lecture-recital in conjunction with an appropriate research project	0
	<hr/> 65

**Music Education Major**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MUED 502* (2), MUED 503* (2), MUED 550* (2), MUED 601 (2), MUED 602 (2), MUED 603 (2), MUED 604 (2), MUED 790 (2), MUED 792 (2), MUED 793 (2), MUED 794ab (4)	24
Electives	21
	<hr/> 65

\*May be taken as part of the master's degree.

**Performance Major**

It is the objective of the performance curriculum to combine high standards of performance with intellectual accomplishments appropriate to a university degree. Candidates electing this major must present at least four major public appearances: two solo recitals and two other appropriate appearances. The exact format, content and scheduling of the four appearances are the responsibility of the candidate's guidance committee.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
Individual instruction 653 (take organ, string instrument, vocal arts, studio guitar, wind instrument or percussion for a maximum of 12 units)	12
Electives	33
Two solo recitals and two other appropriate performances	0
	<hr/> 65

**Performance Major — Piano**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MPKS 653 (12), MPKS 520 (6)	18
Electives	27
Four graduate recitals: two solo recitals, one chamber recital, and one lecture-recital	0
	<hr/> 65

**Performance Major — Keyboard Collaborative Arts**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MPKS 481 (2), MPKS 560 (2), MPKS 561 (2), MPKS 653 (12)	18
Electives	27
Four doctoral level recitals; one with voice(s), one with instrument(s), one lecture recital, and other recital as approved	0
	<hr/> 65

The exact format, content and scheduling of the four graduate recitals are the responsibility of the candidate's major professor.

**Performance Major — Early Music**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum*	20
MPKM 653 (8); MPKM 650 (4)	12
MUHL 572 (3), MUHL 589 (2), MUHL 591 (2)	7
MUEN 650	4
Electives	22
Four graduate recitals: two as soloist and ensemble director, one lecture-recital, and one recital of the student's choice	0
	<hr/> 65

\*Must include MUHL 574 and MUHL 575.

**Performance Major — Classical Guitar**

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	20
MPGU 653 (12), MPGU 427 (3)	15
MPKS 481	2
Electives	28
Two solo recitals and two other appropriate performances	0
	<hr/> 65

## Doctor of Philosophy

The Doctor of Philosophy degree with a major in music is granted by the Graduate School. Candidates for the Ph.D. in music should also refer to the Graduate School section of this catalogue for general regulations, page 91.

A substantial background in music and liberal arts is required. The appropriate master of arts curriculum is basic to the Ph.D. emphasis. Graduate course requirements for the Ph.D. are adapted to the needs and research interests of the individual student. A minimum of 60 post-baccalaureate units is required.

### Foreign Language Requirements

Students are required to demonstrate a reading knowledge by passing an examination in German and one other foreign language

chosen by the student from among French, Italian or Latin. With the permission of the chair of the guidance committee, a foreign language relevant to the dissertation may be chosen in place of French, Italian or Latin. The language requirement for the M.A. degree may be applied toward the Ph.D. Doctoral language requirements should be passed as early as possible, but, at latest, during the fourth semester of course work.

### Screening Procedure

Before the completion of 16 units of graduate work at USC and with the approval of the department chair, students must be interviewed by the graduate committee of the School of Music. Continuance in course work will be contingent upon approval of the committee. Ph.D. candidates in musicology who did not receive an M.A. degree from USC

must take the M.A. comprehensive examination in historical musicology prior to the interview. Continuance in course work will be contingent upon passing these examinations.

### Historical Musicology Emphasis

REQUIREMENTS	UNITS
MUHL 570	2
Courses selected from MUHL 600-699	12
Electives in history, language, literature or arts other than music	8
Courses drawn from: MUHL 500-699, MUCO 501, MUCO 502	10
Electives in music, letters, arts and sciences	24
Dissertation (MUHL 794ab)	4
	<hr/> 60

## Courses of Instruction

The terms indicated are *expected* but are not *guaranteed*. For the courses offered during any given term, consult the *Schedule of Classes*.

### CHORAL MUSIC (MUCM)

**390 Special Problems (1-4)** Supervised, individual studies. No more than one registration is permitted. Enrollment by petition only.

**440 Choral Development (2)** Problems of achieving proper balance, blend, intonation, diction, precision, etc., in choral groups; criteria for selection of repertoire for particular groups. Junior standing in music.

**490x Directed Research (2-8, max 8)** Individual research and readings. Not available for graduate credit.

**541 Choral Literature I (2)** Choral composition from c. 1500 to 1800. Performance and analysis of representative works.

**542 Choral Literature II (2)** 19th and 20th century choral works; criteria for program building.

**543 Seminar in Choral Music (2, max 4)** Advanced choral techniques; historical, analytical and performance problems. *Prerequisite:* MUCM 641.

**590 Directed Research (1-12)** Supervised research in preparation for the Master's recital. Graded CR/NC.

**641 Choral Literature III (2)** Detailed study of selected major choral works; historical context, score analysis, performance practices. *Prerequisite:* MUCM 541, MUCM 542.

**643 Seminar in Choral Music II (2, max 4, Sp)** Continuation of MUCM 543, with concentration on the conducting problems in major choral-orchestral works.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**794abcdz Doctoral Dissertation (2-2-2-2-0)** Credit on acceptance of dissertation. Graded IP/CR/NC.

### SACRED MUSIC (MUCH)

**390 Special Problems (1-4)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

**473 Hymns and Service Music (2)** History and uses of the hymn and hymn tune; evaluation of anthems and other service music for worship.

**474 The Church Organist (2)** Accompanying; hymn playing; transposition; improvisation; vocal score reading; conducting from the console; service repertoire. Basic knowledge of the organ for conductors who are not organists.

**490x Directed Research (2-8, max 8)** Individual research and readings. Not available for graduate credit.

**570 Foundations of Sacred Music (2, Fa)** An introduction to the history of sacred music, liturgical practices and worship traditions from antiquity to present day.

**571 Music of the Great Liturgies (2)** Comparison of the Jewish, Eastern Orthodox, Roman Catholic, Lutheran, and Anglican liturgies and their music; relation to music in the nonliturgical service; the church year.

**572 Sacred Music Administration (2, Sp)** Developing, maintaining and administering the music program of the church or other religious institutions. Programming, staffing, developing budgets, techniques and repertoire for the graded choir program, handbell choir and other ensembles.

**590 Directed Research (1-12)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**794abcdz Doctoral Dissertation (2-2-2-2-0)** Credit on acceptance of dissertation. Graded IP/CR/NC.

## COMPOSITION (MUCO)

### 101x Fundamentals of Music Theory

**(2, FaSp)** An introductory course in music theory required for those majors in need of remedial training, and available to the general student who wishes to develop music writing skills. Not available for credit to B.M. and B.A. music majors. *Recommended preparation:* ability to read music.

**130abx Basics of Music Theory (a: 3, Fa; b: 3, Sp)** Introduction to music theory for music minors; scales, intervals, principles of common practice harmony; melodic, harmonic, and structural analysis; 20th century developments. Not available for credit to B.M. majors.

**132ab Aural Skills I (a: 2, Fa; b: 2, Sp)** Sight-singing, dictation, related keyboard application.

**133ab Theory I (a: 3, Fa; b: 3, Sp)** *a:* Notation, scales, intervals; introduction to counterpoint; harmonic principles of the common practice period; analysis, written work. *b:* Continuation of MUCO 133a; elements of form; application of analysis to performance. Concurrent registration in Aural Skills required.

**135 Counterpoint I (2, Sp)** The study of the techniques of modal counterpoint; exercises in two-, three- and four-part writing in 16th century style. *Prerequisite:* MUCO 137a.

**137ab Introduction to Composition (2-2, FaSp)** Beginning exercises in composition, study and class discussion of assigned scores and recordings.

**221abx Composition for Non-Majors (2-2, FaSp)** Introduction to the composition of concert music. Includes set exercises, free composition, study of selected compositions. Intended for interested, qualified students not majoring in composition. Not available for degree credit to composition majors. *Recommended preparation:* MUCO 130bx, MUCO 133b.

**232ab Aural Skills II (a: 2, Fa; b: 2, Sp)** Continuation of MUCO 132ab.

### 233ab Theory II (a: 3, Fa; b: 3, Sp)

*a:* Analysis of representative pieces from the classic and romantic periods; exercises in composition. *b:* Survey of 20th century developments; composition utilizing 20th century techniques. *Prerequisite:* MUCO 133b.

**235 Counterpoint II (2, Sp)** Studies in tonal counterpoint; two-, three- and four-part counterpoint in 18th century style; polyphonic variations; inventions. *Prerequisite:* MUCO 137b.

**236 Orchestration I (2, Fa)** Introduction to the principles of instrumentation; ranges techniques, timbres; transpositions of orchestral instruments; beginning exercises in orchestration. *Prerequisite:* MUCO 137b.

**237ab Composition I (4-4, FaSp)** Composition in shorter forms, continuation of score analysis and listening assignments. *Prerequisite:* MUCO 137b.

**250 Songwriting I (2, FaSp)** Development of musical and lyrical skills, composing, listening, analysis, and critiques of popular original music.

**252 Songwriting II: Arranging and Performing (2, FaSp)** Continuation of Songwriting I with emphasis on development of arrangements and performance of original popular music in preparation for songwriting showcases. *Prerequisite:* MUCO 250.

**254 Songwriting III: Demo Production (2, FaSp)** Music arranging and recording of original songs for demonstration purposes including mixing, editing, functions of midi and production techniques. *Prerequisite:* MUCO 252.

**300 Theory Review (1, FaSpSm)** Review of materials covered in Theory I and II. For students whose entrance examination in music theory indicates the need for further study.

**321x Composition for Non-Majors II (1-2, max 8, FaSpSm)** Individual instruction in composition for non-composition majors. Continuation of MUCO 221abx. Not open to B.M. in composition majors. (Duplicates credit in former MUCO 421abx). *Prerequisite:* MUCO 221bx.

**333 Aural Skills Review (1, FaSp)** Review of the materials covered in Aural Skills I, II, and III. For students whose entrance examination in aural skills indicates the need for further study.

**336ab Orchestration II (a: 2, Fa; b: 2, Sp)** Intermediate exercises in orchestration, including scoring for chamber ensembles and orchestra; study of the history of orchestration. *Prerequisite:* MUCO 236.

### 337ab Composition II (4, Fa; 4, Sp)

Continuation of MUCO 237; composition in larger forms. *Prerequisite:* MUCO 237b.

### 338x Elementary Orchestration (2, Fa)

Range, techniques, timbre, transposition of orchestral instruments; exercises in orchestration. Not available for credit to Composition majors. *Recommended preparation:* MUCO 233b.

**339 Orchestration Review (1, FaSm)** Review of materials covered in elementary orchestration; for students whose entrance examination in orchestration indicates a need for further study.

**341 Counterpoint Review (1, SpSm)** Review of materials covered in tonal counterpoint. For students whose entrance examination in counterpoint indicates the need for further study. For graduate students only.

**360 Music Notation and Copying (1)** Development of skills in music calligraphy.

**370ab Arranging for the Recording Media (2-2)** Arranging and composing for studio recording ensembles.

**390 Special Problems (1-4)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

**406ab Contemporary Notation (2-2)** Notating new music; study and comparison of representative scores.

**425 Instrumental Music of Debussy and Ravel (2)** Critical examination of the piano, chamber, and orchestral scores; comparison of styles, techniques and aesthetics of these "Impressionist" composers. *Prerequisite:* MUCO 336a or MUCO 338x; MUHL 331; MUHL 332.

**432ab Advanced Theory (1 or 2; 1 or 2)** Special problems in music theory.

**434 Analytical Techniques (2)** Selected analytical topics. *Prerequisite:* MUCO 232b, MUCO 233b.

**435 Counterpoint III (2, Fa)** Canon and fugue; 19th and 20th century developments. *Prerequisite:* MUCO 235.

**436 Orchestration III (2, Sp)** Continuation of Orchestration II. *Prerequisite:* MUCO 336ab.

**437ab Composition III (2-2, FaSp)** Individual instruction in composition; preparation for senior recital. Not intended for SMP TV students. *Prerequisite:* MUCO 337b.

**438 Arranging for Marching Band (2)**

Fundamental concepts; instrumental capabilities; notation; color and scoring; modulation; percussion writing. *Prerequisite:* MUCO 336b or MUCO 338x.

**439 Band Arranging (2, max 4)** Characteristics and use of individual instruments; writing for separate choirs; chamber and solo writing; scoring piano, organ, and orchestral music for band. *Prerequisite:* MUCO 237b, MUCO 336b or MUCO 338x.

**440ab Composition for Films and Television (2-2)** Planning, timing, composing, and orchestrating music for dramatic and documentary films and television programs. *Prerequisite:* MUCO 336b or MUCO 338x, MUCO 337b.

**441 Choral Arranging (1 or 2, max 4)** Practice in arranging and composing for chorus. *Prerequisite:* MUCO 237b.

**442ab History of Film Music Scoring (a: 2, Fa; b: 2, Sp)** A comprehensive survey of the craft of composing music for motion pictures and television, combining film music history and score analysis, geared specifically to composers. Open only to students in the Advanced Studies Certificate Program in Scoring for Motion Pictures and Television and the B.M. in Composition (Film Scoring).

**443ab Film Score Analysis and Preparation (2-2, FaSp)** Applied techniques in film music analysis and preparation for scoring.

**470 Electroacoustic Composition (2)** Electronic music for the composer: history of means and styles, aesthetic issues and practical problems, computer usages, bibliography and repertoire. *Recommended preparation:* MUEA 474a.

**490x Directed Research (2-8, max 8)** Individual research and readings. Not available for graduate credit.

**499 Special Topics (2-4, max 8)** Selected topics of current interest.

**501 Introduction to the Analysis of Tonal Music (2, FaSp)** Survey of common practice period (1650-1900) approaches to phrase design, tonal organization and type-forms (binary, ternary, rondo, sonata).

**502 Introduction to the Analysis of Post-Tonal Music (2, FaSp)** Introductory survey of 20th/21st century approaches to the organization of pitch (serial, modal, extended tonal, etc.), rhythm, texture and form.

**520 Composition Forum (1, max 2, FaSp)** Graded CR/NC.

**521x Composition for Non-Majors III (1-2, max 8, FaSp5m)** Individual instruction in composition. Not open to graduate students in composition. *Prerequisite:* submission of portfolio of musical compositions.

**522ab Sketching and Scoring for Film and TV (2-2, FaSp)** Applying techniques of music composition, orchestration and conducting towards creating original dramatic scores for film and TV.

**523ab Advanced Application of Film Music Technology (2-2, FaSp)** Applying advanced state of the art technologies to the art of film music, including synthesizers, samplers, digital audio workstations and hard disk recording.

**533ab Analytical Approaches to Tonal Music (2-2, FaSp)** *a:* Introducing to essential structural and prolongational aspects of Schenkerian theory. *b:* Application of the Schenkerian methods to individual movements and short pieces. *Prerequisite:* MUCO 501.

**536 Advanced Orchestration I (1 or 2, max 4, FaSp)** Continuation of Orchestration III with emphasis on contemporary techniques. *Prerequisite:* MUCO 436b.

**537 Advanced Composition I (1 or 2, max 8)** For graduates with evidence of preparation for advanced work. *Prerequisite:* MUCO 437b.

**538ab Analytical Approaches to Post-Tonal Music from 1908-1950 (2-2, FaSp)** *a:* The breakdown of tonality, rise of atonal/pantonal pitch organization, new and extended approaches to tonality, modality. *b:* Continuation of 538a; twelve-tone methods, just tuning systems, new approaches to rhythm, texture, timbre. *Prerequisite:* MUCO 502.

**539ab Theoretical and Aesthetic Issues in Music from 1950 to the Present (2-2, FaSp)** *a:* Anti-rationality and indeterminacy, ultrarationality and integral serialism, new performance procedures, electronic music and new technologies, minimalism. *b:* Post-modernism of reaction, post-modernism of resistance, mannerist minimalism, anti-modernism. *Prerequisite:* MUCO 502.

**545 Individual Instruction in Advanced Film Music Composition (2, max 4, FaSp)** Private instruction in composition and conducting for film and television.

**548 Writer and Composer (3, Sp)** Structured collaboration among composers and poets. Activities include fundamentals of poetry, comparative analysis, creative projects. Open to Literature and Creative Writing and Composition majors only; students with other majors require departmental approval.

**550 Teaching Music Theory (2)** Comparative study of curricula, text materials, and teaching strategies in music theory.

**560ab Music Editing for Film (2-2, FaSp)** Develop and implement state of the art techniques in joining music and film.

**571 Comparative Analytical Studies: Traditional Forms (2, Irregular)** Analytical survey of the development of a specific form or genre. Specific emphasis to be determined by the department. *Prerequisite:* MUCO 501.

**572 Comparative Analytical Studies: 20th/21st Century and Non-Traditional Forms (2, Irregular)** In-depth analysis of characteristic forms and genres of 20th century music or of other forms and genres that do not figure largely in the "common practice" tradition. Specific emphasis to be determined by the department. *Prerequisite:* MUCO 501.

**573 Special Studies in Contrapuntal Music (2, Irregular)** In-depth analytical and historical study of contrapuntal techniques and styles. Emphasis to be determined by the department. *Prerequisite:* MUCO 501.

**574 Special Studies in Tonal Analysis (2, Irregular)** Analytical study of major composers and/or problems in tonal music. Emphasis to be determined by the department. *Prerequisite:* MUCO 501.

**575 Special Studies in Post-Tonal Analysis (2, Irregular)** Analytical study of major composers and/or problems in post-tonal music. Emphasis to be determined by the department. *Prerequisite:* MUCO 502.

**576 Special Studies in Musical Aesthetics (2, Irregular)** An investigation of aesthetics in general and the application of aesthetic theories to music; readings will be selected from pre-modern, modern, and post-modern texts. *Prerequisite:* MUCO 501, MUCO 502.

**590 Directed Research (1-12)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.



**592 Selected Topics in Graduate**

**Composition (2, max 8, Irregular)** Seminar for graduate students in composition that addresses aesthetic, technical and analytical issues from a composer's perspective. Open only to Composition majors.

**594abz Master's Thesis (2-2-0)** Credit on acceptance of thesis. Graded IP/CR/NC.

**599 Special Topics (2-4, max 8)** Seminars in selected areas of study.

**633ab Advanced Analysis of Tonal Music**

**(2-2) a:** Application of Schenkerian techniques to large works. **b:** Criticisms and extensions of Schenker, semiotic approaches, theories of rhythmic structure. *Prerequisite:* MUCO 533b.

**636 Advanced Orchestration II (1 or 2,**

**max 4, FaSp)** Continuation of Advanced Orchestration I with emphasis on historical survey of orchestral compositions and advanced orchestration projects. *Prerequisite:* MUCO 536.

**637 Advanced Composition II (1 or 2, max 4)**

Continuation of MUCO 537. For students holding the M.M. degree in composition. *Prerequisite:* MUCO 537.

**737 Advanced Composition III (1 or 2,**

**max 8)** Continuation of MUCO 637. *Prerequisite:* MUCO 536, MUCO 637.

**790 Research (1-12)**

Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**794abcdz Doctoral Dissertation (2-2-2-2-0)**

Credit on acceptance of dissertation. Graded IP/CR/NC.

**CONDUCTING (MUCD)****301 Individual Instruction (1-2, max 16,**

**FaSpSm)** Intermediate and advanced instruction secondary emphasis for music majors and minors. (Duplicates credit in former MUCD 401.)

**340 Choral Conducting I (2)**

Basic conducting techniques; score analysis; conducting patterns; problems of tempo, dynamics, articulation and text. Laboratory, 3 hours. *Prerequisite:* ability to read a music score.

**343 Instrumental Conducting I (2, FaSp)**

Communicating musical ideas to instrumental ensembles; reading and conducting from full score of orchestral compositions. Laboratory, 3 hours. *Prerequisite:* ability to read a music score.

**390 Special Problems (1-4)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

**441 Choral Conducting II (2)**

Refinement of techniques developed in MUCD 340; study of styles and interpretations of choral music from the Renaissance to the present. Laboratory, 3 hours. *Prerequisite:* MUCD 340, MUCD 343.

**443 Instrumental Conducting II (2, FaSpSm)**

Principal composers and representative instrumental works since the 18th century; studies of styles and interpretations based on scores and the performance of works in class.

**490x Directed Research (2-8, max 8)**

Individual research and readings. Not available for graduate credit.

**499 Special Topics (2-4, max 8)**

Selected topics of current interest.

**501 Individual Instruction (1 or 2, max 8,**

**FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**541 Choral Conducting III (2, max 6)**

Problems of preparing and conducting contemporary choral music and major choral-orchestral works from full score; special projects according to student's development and interests. Laboratory, 3 hours. *Prerequisite:* MUCD 441.

**543 Instrumental Conducting III (2, max 4,**

**FaSp)** Problems in advanced conducting. *Prerequisite:* MUCD 443.

**550 Orchestral Conducting Seminar**

**(2, max 8, FaSp)** Advanced instrumental conducting techniques. Literature drawn from music of all periods. *Prerequisite:* MUCD 441, MUCD 443, and admission as candidate for M.M. degree in conducting.

**553 Individual Instruction (1, 2, or 4,**

**max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**590 Directed Research (1-12)**

Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**641 Choral Conducting IV (2, max 8)**

Continuation of MUCD 541, including choral conducting pedagogy. *Prerequisite:* MUCD 541.

**653 Performance (1, 2, or 4, max 12,**

**FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**ELECTROACOUSTIC MEDIA (MUEA)****105 Electronic Studio Techniques (2)**

Electronic Music procedures in a multi-track studio. Computer applications. (Duplicates credit in former MUEA 101.)

**174 Fundamentals of Music Technology (2)**

Introductory microphone technique, signal processing, and computer literacy for musical performers. (Duplicates credit in former MUPF 174.)

**205ab Music with Computers (4-4)**

Computers in music composition, realization and performance. Representative hardware, software and languages. (Duplicates credit in former MUEA 201ab.) *Recommended preparation:* MUEA 105.

**305ab Electroacoustic Media I (4-4)**

Composition, arranging, performance and/or fixed medium realization of electroacoustic music. Critical/analytic listening. History of the medium. (Duplicates credit in former MUEA 301ab.) *Prerequisite:* MUEA 205b.

**390 Special Problems (1-4, Irregular)**

Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**405ab Electroacoustic Media II (4-4)**

Continuation of MUEA 305ab. (Duplicates credit in former MUEA 401ab.) *Prerequisite:* MUEA 305b.

**474abx Electronic Synthesizer Techniques**

**(2-4; 2-4, FaSp) a** and **b:** Electronic music procedures in a multi-track studio. **b:** Computer applications.

**476ab Advanced Electronic Studio**

**Techniques (2-4; 2-4) a:** Digital devices and specialized audio processing modules applied to electronic music. (Duplicates credit in former MUPF 476ab.) *Prerequisite:* MUEA 474b. **b:** Continuation of MUEA 476a. Emphasis on individual projects.

**481 Programming the MIDI Interface**

**(2, FaSp)** Programming MIDI Interface Software using the C Programming Language. Developing original applications software for sequencing and real-time event processing. *Prerequisite:* prior experience in electronic music or computers.



**490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

## JAZZ STUDIES (MUJZ)

**100xm Jazz: A History of America's Music (4)** Gateway to the minor in Jazz Studies. Historical evolution of jazz from its origins to present day; elements of musical structures and jazz styles revealed through the study of recorded examples, live performances and video. Not available for credit to jazz studies majors.

**101x Non-Major Beginning Individual Instruction (1-2, max 2, FaSpSm)** Individual instruction at the beginning level designed for non-music majors with no previous experience. Not available for credit to music majors.

**105ab Jazz Theory (2-2, FaSp)** Study of basic and advanced concepts of jazz melody, harmony and form. Includes functional chord idioms and relationships, compositional and improvisational devices, and song forms.

**141ab Basic Keyboard Skills for the Improviser (2-2, FaSp)** Reading skills related to jazz accompanying, including the ability to identify and play chords on the piano utilizing different voicings.

**142ab Jazz Ear Training (2-2, FaSp)** Sight-singing and melodic/rhythmic reading and dictation applied to jazz repertoire. Includes vocalization of scales and chord patterns and study of rhythmic reading and jazz articulation.

**150x Beginning Jazz Improvisation (2, max 4, FaSp)** Development of beginning improvisational skills, including modal and the ii-V7-I chord progression, through instrumental performance. Recommended to non-jazz majors. Not available for jazz studies majors. *Recommended preparation:* demonstration of major scales of eighth notes at a tempo of 120 mm.

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 153.)

**180 Techniques of Jazz Improvisation (2, max 4)** Development of improvisational skills through instrumental performance. (Duplicates credit in former MUPF 180.)

**195 Jazz Elements I (2, max 8, FaSp)** Study of compositional, improvisational, performance, and arranging elements found in jazz. Students will model influential groups and jazz artists. *Concurrent enrollment:* MUJZ 196.

**196 Jazz Combo I (2, max 8, FaSp)** Rehearsal and performance of literature for jazz chamber groups. Graded CR/NC. (Duplicates credit in MUEN 332.) *Concurrent enrollment:* MUJZ 195.

**200ab Jazz Styles Analysis (2-2)** Theoretical skills and analytical techniques related to jazz styles from Dixieland to the present. *a:* Styles through Progressive Swing; *b:* Bebop to the present. (Duplicates credit in former MUCO 200ab.)

**218ab Afro-Latin Percussion Instruments (2-2)** Instruction in the performance of percussion instruments associated with African, South American, and Caribbean music traditions, with special emphasis on adaptation to jazz music. (Duplicates credit in former MUPF 218ab.)

**252 Individual Instrument Performance Class I (1, max 4, FaSp)** Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all first and second year wind and percussion majors each semester in residence. (Duplicates credit in former MUPF 252.)

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 253.)

**286ab The History of Jazz (3-3, FaSp)** A study of the evolution of American jazz music from its roots in Africa to the present day. Includes an introduction to world music elements. *Prerequisite:* MUJZ 105b, MUJZ 142b.

**300x Non-Major Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MUJZ 201 and MUJZ 401.)

**301 Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction: secondary emphasis for music majors, principal emphasis for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MUJZ 201 and MUJZ 401.)

**305ab Advanced Jazz Theory (2-2, FaSp)** Analysis and transcription of jazz performances and scores, encompassing questions of style, form, harmonic and melodic language, and considerations of rhythm. *Prerequisite:* MUJZ 105b, MUJZ 142b.

**311 Vocal Jazz Techniques (2, max 4)** Development of skills needed for the professional vocal jazz musician. Study of the standard jazz repertoire, vocal improvisation, lead sheet writing, and working with rhythm sections. (Duplicates credit in former MUPF 311.) *Prerequisite:* MUJZ 180 or departmental approval.

**341 Keyboard Skills for Improvisers (2)** Reading skills related to jazz accompanying; "fake" books, chord progressions commonly used in jazz. (Duplicates credit in former MUPF 341.) *Prerequisite:* MPKS 250ab or departmental approval.

**342ab Aural Skills for Improvisers (1-1, FaSp)** Sight-singing and dictation applied to jazz repertoire. Vocalization of modal and synthetic jazz scales and chordal qualities. (Duplicates credit in former MUCO 342ab.) *Prerequisite:* MUCO 132b.

**347 Jazz Composition (2, max 4)** Composing in the jazz medium. (Duplicates credit in former MUCO 347.)

**353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 353.)

**390 Special Problems (1-4, Irregular)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**395 Jazz Elements II (2, max 8, FaSp)** Advanced study of compositional, improvisational, performance, conducting, and arranging elements found in the jazz repertory. Students will be encouraged to forge individual musical expressions. Open to juniors and seniors only. *Prerequisite:* MUJZ 195; *concurrent enrollment:* MUJZ 396.

**396 Jazz Combo II (2, max 8, FaSp)** Preparation and performance of literature for jazz combos. Open to juniors and seniors only. Graded CR/NC. *Prerequisite:* MUJZ 195; *concurrent enrollment:* MUJZ 395.

**400 Arranging for Jazz Ensemble (2)**

Scoring for jazz ensemble with emphasis on writing for sections of like and mixed instruments as well as full ensemble. (Duplicates credit in former MUCO 400.)

**403 Studio Singing Techniques (2, FaSp)**

Study of technique, theory and aural skills as applied to studio singing; critical listening; study of various styles; ear training and sight singing as these apply to working in a studio. *Recommended preparation:* jazz background; can read music and sing well.

**419m The Jazz Experience: Myths and Culture (4, FaSp)**

An examination of the music, culture, and mythology of jazz revealed through the study of jazz fiction, film, poetry, and recorded examples. (Duplicates credit in former MUPF 419m.)

**443 Jazz Pedagogy (2, 2 years, Sp)** Concepts, methods, and resources; examination and comparison of textbooks, recordings, tapes, and materials related to the study and teaching of jazz. (Duplicates credit in former MUED 443.)

**451 Advanced Jazz Improvisation (2, max 4, Sp)**

Development of advanced improvisational skills, including Lydian-chromatic and bi-modal techniques, through instrumental performance. (Duplicates credit in former MUPF 451.) Junior standing.

**452 Individual Instrument Performance Class II (1, max 4, FaSp)**

Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all third and fourth year wind and percussion majors each semester in residence. (Duplicates credit in former MUPF 452.)

**453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)**

(Duplicates credit in former MUPF 453.)

**486 Jazz Masters from World War II to the Present (2)**

Examination of major jazz artists from World War II to the present with emphasis on the innovators of each period. Detailed analysis of selected repertoire. (Duplicates credit in former MUHL 486.) *Recommended preparation:* MUJZ 419.

**490x Directed Research (2-8, max 8, FaSpSm)**

Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**545 Jazz Ensemble Development (2, 2 years, Sp)** Techniques, approaches, teaching materials, and music useful in developing jazz ensembles in educational settings, from junior high school through college. (Duplicates credit in former MUED 547.)

**547 Jazz Composition (2, max 4, Fa)**

Application of theoretical and compositional techniques used in jazz to written music. Analysis and performance of historical and contemporary examples will be included. (Duplicates credit in former MUCO 547.)

**551 Graduate Jazz Improvisation (2, Sp)**

Development of proficiency in improvising to advanced jazz concepts, including transposition, substitute harmony, superimposed harmony, atypical harmonic schemes and contemporary chord and scale types. Open to jazz studies and studio guitar majors only. *Prerequisite:* MUJZ 451.

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)**

Individual instruction and related lab participation for Graduate Certificate students.

**588 Special Studies in Jazz Performance (2, max 6)**

Performance problems, composers and/or stylistic analysis of music from the jazz idiom. Specific emphasis to be determined by the Jazz Studies department. (Duplicates credit in former MUPF 588.)

**590 Directed Research (1-12, FaSpSm)**

Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Performance (1, 2, or 4, max 12, FaSpSm)**

Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**688 Special Topics in Jazz Performance (2, max 4, Fa)**

Examination and analysis of solo and compositional repertory of the jazz idiom through transcription and comparative research. Specific emphasis to be determined by the Jazz Studies department. (Duplicates credit in former MUPF 688.)

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**MUSIC EDUCATION (MUED)****241abL Voice Class: Performance and Teaching Strategies (a: 2, Fa; b: 2, Sp)**

Development of technical knowledge, tone production, and performance skills for voice appropriate for school music teaching. Class and lab required. *Prerequisite:* MUED 241aL for MUED 241bL.

**301 Introduction to Music Education (1, Fa)**

Orientation course for music majors. Required of undergraduate music education majors in their first semester in residence.

**330x Fundamentals of Music (4, FaSp)**

Introduction to the content of music through an investigation of its melodic, rhythmic, and harmonic structure. Not available for credit to music majors.

**345abL String Instruments Class: Performance and Teaching Strategies (a: 2, Fa; b: 2, Sp)**

Development of technical knowledge, tone production, and performance skills for string instruments appropriate for school music teaching. Class and lab required.

**346L Brass Instruments Class: Performance and Teaching Strategies (2, Fa)**

Development of technical knowledge, tone production, and performance skills on brass instruments appropriate for school music teaching. Class and lab required.

**347L Woodwind Instruments Class: Performance and Teaching Strategies (2, Sp)**

Development of technical knowledge, tone production, and performance skills on woodwind instruments appropriate for school music teaching.

**348L Percussion Instruments Class: Performance and Teaching Strategies (2, Sp)**

Development of technical knowledge, tone production, and performance skills on percussion instruments appropriate for school music teaching. Class and lab required.

**390 Special Problems (1-4, FaSp)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

**402 Teaching Choral Music (2, Sp)** Problems of school choral organizations; the changing and adolescent voice; appropriate repertoire and materials. *Corequisite:* MUCD 340 or MUCD 343.

**403 Teaching Instrumental Music (2, Sp)**

Problems of school instrumental organizations; teaching wind, string, and percussion instruments; appropriate repertoire and materials.

**420 Teaching Beginning Improvisation (2, Irregular)**

Strategies for teaching beginning improvisation in K-12 music classes; includes playing/singing and teaching in many styles. No improvisation experience necessary.

**430L Music for Children (2, FaSp)** Concepts, activities and materials for teaching music in grades K-6. Peer teaching and field observation required.

**440ab Music and Movement: The Orff Approach (2-2)**

Orff Schulwerk techniques in rhythmic and melodic training through speech, singing, body percussion, playing Orff instruments, improvisation, and elemental movement. Certification available.

**443 Teaching Vocal Jazz (2)** Strategies for teaching the principles of vocal jazz; historical perspective, repertoire, recordings, improvisation, scat, accompaniment, amplification, rehearsing, teaching sequences. No prior jazz experience necessary. (Duplicates credit in former MUED 530.)

**448 Teaching General Music (2, Sp)**

Development of a philosophy of music education which emphasizes appreciation; practical application to teaching music in the secondary schools.

**449 Teaching Marching Band (2, Fa)** Modern school marching band techniques; precision drill; administration; rehearsal techniques.

**452 Introduction to Technology in Music Education (2, Fa)**

Applications of computers and electronic music to music education; survey of current approaches and materials.

**474 Directed Teaching: Public School Music (3, Sp)**

Observation and teaching under the guidance of a university supervisor and a directing teacher. (Duplicates credit in former CTSE 474a.) *Prerequisite:* MUED 430 and admission by Committee on Personnel and Credentials.

**479x Music for the Elementary Classroom Teacher (2, FaSp)**

The nature and structure of music, its processes, and its notational symbols. Not available for credit to music majors. *Recommended preparation:* MUED 330.

**490x Directed Research (2-8, max 8, FaSpSm)**

Individual research and readings. Not available for graduate credit.

**499 Special Topics (2-4, max 8, Irregular)**

Selected topics of current interest reflective of changing trends in music education.

**500 Introduction to Research in Music Education (2, Sm)**

Survey of research literature; interpreting research and research reports; organizing and writing research reports.

**502 Social and Historical Foundations of Music Education (2, 2 years, Fa)**

The history of music education; study of educational ideas which have affected music education policy and practice from antiquity to the present day.

**503 Philosophical and Psychological Foundations of Music Education (2, 2 years, Fa or Sp)**

Implications of psychology of music and aesthetic theory for music teaching and learning.

**505 Teaching and Learning Music (2, Irregular)**

Studies of the latest resources concerning the teaching and learning of music so that musicians can function more effectively as both teachers and performers.

**510 Leading a Music Program in a Public School Setting (3, Sm)**

The philosophy and purposes of music programs combined with early field experiences, varied teaching strategies, and music learning assessment.

**515 Using Technology in the Classroom (2, Sm)**

Study of the tools and knowledge necessary to the music educator to facilitate the application of computers and electronic music in music education.

**520 Early Childhood Music (2, Irregular)** An overview of significant developmental issues, current research, and appropriate practices for children from birth to age eight. Professor-guided practicum teaching.

**522 Methods and Materials for Teaching Group Instrumental Music (4, Fa)**

Methods and materials appropriate for teaching and modeling instrumental lessons and instruction in the public and private schools.

**524 Teaching and Conducting Instrumental Ensembles (4, Sp)**

Study of the methods and materials needed to rehearse an instrumental ensemble in K-12 settings. Includes conducting and rehearsal techniques, literature selection, score analysis.

**526 Teaching General/Choral Music for Instrumentalists (2, Sp)**

Study of psychomotor and cognitive learning in K-12 classes. Vocal/choral music in classroom settings; techniques and repertoire for use in K-12 choirs.

**532 Teaching General Music K-12 (4, Fa)**

Methods and materials for cognitive learning and development of music skills in K-12 music classes, featuring Orff, Kodaly, and Dalcroze approaches.

**534 Teaching and Conducting Choral Ensembles (4, Sp)**

Comprehensive consideration of the choral music program in grades K-12. Topics include: development and care of the voice, audition and rehearsal techniques, conducting, lesson planning.

**536 Teaching Instrumental Music for Vocalists (2, Sp)**

An introduction to the pedagogical and acoustic aspects for woodwind, brass, string and percussion instruments. Includes hands-on performance, class discussion and practical application.

**540 Motivation and Discipline in the Music Classroom (2, Sp)**

An examination of the current research into learning theories and motivation with emphasis on the application of these theories to the music classroom.

**542 Orchestra Development (2, Irregular)**

Repertoire and rehearsal techniques appropriate for school and community orchestras useful in solving specific problems of technical and tonal growth. *Prerequisite:* MUED 343.

**545 String Class Pedagogy (2, Irregular)**

Approaches to beginning through intermediate string class instruction in school and other group setting derived from principles of Suzuki, Bornoff, Rolland, and other leading teachers. *Prerequisite:* MUED 345aBL.

**546 Wind Band Pedagogy (2, 2 years, Fa)**

Methods and materials relevant to current trends in wind band pedagogy; development of comprehensive pedagogical and performance practices; appropriate wind band music survey. *Prerequisite:* MUED 343.

**548 Orchestral Bowing (2, Irregular)**

Introduction to bowing function and style with application to typical repertoire; practical experience for teachers and conductors in educational and community settings.

**549 Directed Teaching: Public School Music (3, Sm)**

Observation and teaching under the guidance of a university supervisor and a directing teacher.

**550 Teaching Music Fundamentals and Appreciation Courses (2, 2 years, Fa or Sp)**

Purpose and objectives of music in general education. Survey of current approaches and materials.

**552 Music Education Courseware Development (2, Sp)** Development of music education courseware using current technology. Two lecture hours per week. *Prerequisite:* MUED 452.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**592 Final Project (2, max 2)** Required for the Master of Music Education degree. Credit upon acceptance. Graded CR/NC. *Prerequisite:* MUED 500.

**594abz Master's Thesis (2-2-0, FaSpSm)** Credit on acceptance of thesis. Graded IP/CR/NC.

**599 Special Topics (2-4, max 8, Irregular)** Selected topics of current interest reflective of changing trends in music education.

**601 Field Seminar in Elementary School Music Education (2, 2 years, Fa or Sp)** Observation in schools. Identification and analysis of problems; strategies for improvement; alternative approaches including those of Orff and Kodaly. Readings, examination of teaching materials.

**602 Field Seminar in Choral Music Education (2, 2 years, Fa or Sp)** Observation in schools. Current practice; identification and analysis of problems; strategies for improvement; readings, examination of music and teaching materials.

**603 Field Seminar in Instrumental Music Education (2, 2 years, Fa or Sp)** Observation in schools. Identification and analysis of problems; strategies for improvement. Readings, examination of music and teaching materials.

**604 Preparing School Music Teachers (2, 2 years, Fa or Sp)** Analysis of best practices in teacher training; faculty, curriculum, schedule, materials, methods, and supervision of directed teaching. *Prerequisite:* three years of teaching music in public schools or two years of college teaching.

**790 Research (1-12, FaSpSm)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**792 Critique of Research in Music Education (2)** Problems of research in Music Education. Consideration of needed areas and appropriate methodology based on a critical analysis of recent research and related writings. *Prerequisite:* MUED 500.

**793 Advanced Research Methods in Music Education (2, Sp)** Continuation of MUED 792. Research design, sampling, data collection and analysis. Final report. *Prerequisite:* MUED 792.

**794abcdz Doctoral Dissertation (2-2-2-0, FaSpSm)** Credit on acceptance of dissertation. Graded IP/CR/NC.

#### MUSIC ENSEMBLE (MUEN)

Large ensemble requirements in undergraduate curricula must be fulfilled by the following ensembles: University Chorus (MUEN 307); Men's Chorus (MUEN 308); Oriana Choir (MUEN 311); University Concert Choir (MUEN 310); Chamber Choir (MUEN 312); USC Symphony (MUEN 320); USC Concert Orchestra (MUEN 321); University Wind Ensemble (MUEN 323); or University Band (MUEN 324).

Exceptions to the above policies include: Contemporary Music Ensemble and Early Music Ensemble may fulfill the large ensemble requirement for instrumental majors, with the approval of the conductor of University Symphony or Wind Ensemble and the chair of the student's major department.

Music Education majors with an instrumental emphasis must take one semester of a choral ensemble.

Composition majors must register for at least 2 units in a choral ensemble.

Students majoring in Strings, Vocal Arts, or Wind and Percussion may not count USC Concert Orchestra toward their large ensemble requirement.

Vocal Arts majors must register for University Concert Choir, USC Chamber Choir, or USC Oriana Choir to fulfill their large ensemble requirement.

Further exceptions may be made subject to departmental approval and approval of the conductor of the appropriate large ensemble.

**222 Trojan Marching Band (1, max 4)** Rehearsal and participation in performances for athletic and other university functions. Graded CR/NC. Open to all students by audition.

**305 Vocal Jazz Ensemble (1, max 8, FaSp)** Study and performance of vocal ensemble literature from the Jazz idiom, with emphasis on improvisational techniques. Open to all students by audition. (Duplicates credit in former MUEN 205 and MUEN 405.) Graded CR/NC.

**307 University Chorus (1, max 8, FaSp)** Rehearsal and performance of choral literature from all periods of music history. Open to all students. (Duplicates credit in former MUEN 207 and MUEN 407.) Graded CR/NC.

**308 USC Men's Chorus (1, max 8, FaSp)** Rehearsal and performance of choral repertoire from all periods written for male voices. Open to all students. (Duplicates credit in former MUEN 208 and MUEN 408.) Graded CR/NC.

**310 University Concert Choir (1, max 8, FaSp)** Performance of choral works of all styles and periods. Open to all students by audition. (Duplicates credit in former MUEN 210 and MUEN 410.) Graded CR/NC.

**311 USC Oriana Choir (1, max 8, FaSp)** Rehearsal and performance of advanced chamber music written for women's voices. Open to all students by audition. (Duplicates credit in former MUEN 211 and MUEN 411.) Graded CR/NC.

**312 USC Chamber Choir (1, max 8, FaSp)** Performance of vocal chamber music and choral masterworks from the 16th century to the present. Open to all students by audition. (Duplicates credit in former MUEN 212 and MUEN 412.) Graded CR/NC.

**314 Opera Chorus (1, max 8, FaSp)** Study and performance of operatic choruses and extended ensembles of all styles and periods. Open to all students by audition. (Duplicates credit in former MUEN 214 and MUEN 414.) Graded CR/NC.

**320 USC Symphony (1, max 8, FaSp)** Rehearsal and performance of orchestra repertoire. Open to all students by audition. (Duplicates credit in former MUEN 220 and MUEN 420.) Graded CR/NC.

**321 USC Concert Orchestra (1, max 8, FaSp)** Rehearsal and performance of orchestra repertoire. Open to all students, faculty, staff, and members of the community. Audition not required. (Duplicates credit in former MUEN 221 and MUEN 421.) Graded CR/NC.

**322 Trojan Marching Band (1, max 4)** Continuation of MUEN 222. Graded CR/NC.

**323 University Wind Ensemble (1, max 8, FaSp)** Rehearsal and participation in concert programs. Open to all students by audition. (Duplicates credit in former MUEN 223 and MUEN 423.) Graded CR/NC.



**324 University Band (1, max 8, FaSp)**

Rehearsal and performance of standard repertoire. Open to all students by audition. (Duplicates credit in former MUEN 224 and MUEN 424.) Graded CR/NC.

**325 Wind and Percussion Chamber Music (1, max 8, FaSp)**

Performance of chamber music for wind and percussion instruments. Open to all students by audition. (Duplicates credit in former MUEN 225 and MUEN 425.) Graded CR/NC.

**326 Guitar Ensemble (1, max 8, FaSp)**

Rehearsal and performance of literature composed, transcribed and arranged for small ensembles, including literature for small ensembles of guitar and other instruments, as well as voice. (Duplicates credit in former MUEN 226 and MUEN 426.) Graded CR/NC.

**327 String Chamber Music (1, max 8, FaSp)**

Preparation and performance of small ensemble literature for strings. (Duplicates credit in former MUEN 227 and MUEN 427.) Graded CR/NC.

**328 Keyboard Collaboration (1, max 4, FaSp)**

Preparation and performance of literature for piano with voice and string, woodwind, brass and percussion instruments. (Duplicates credit in former MUEN 428.) Graded CR/NC.

**329 Jazz Ensemble (1, max 8, FaSp)**

Rehearsal and performance of literature written for large jazz ensemble. Open to all students by audition. (Duplicates credit in former MUEN 229 and MUEN 429.) Graded CR/NC.

**330 Contemporary Music Ensemble (1, max 8, FaSp)**

Performance of 20th-century music; readings of student and faculty compositions; experimental music; guest conductors, composers, performers; annual concert series. (Duplicates credit in former MUEN 230 and MUEN 430.) Graded CR/NC.

**331 Guitar Big Band (1, max 8, FaSp)**

Rehearsal and preparation of big band literature adapted for large guitar ensemble. Guitarists perform in place of the traditional trumpet, trombone and sax sections. Graded CR/NC.

**332 Jazz Chamber Music (1, max 8, FaSp)**

Preparation and performance of literature for jazz chamber groups. Open to all students by audition. (Duplicates credit in former MUEN 232 and MUEN 432.) Graded CR/NC.

**335 University Brass Band (1, max 8, FaSp)**

The study, rehearsal and performance of standard brass choir and brass band literature. (Duplicates credit in former MUEN 235 and MUEN 435.) Graded CR/NC.

**344 Vocal Chamber Music (1, max 8, FaSp)**

Study of solo ensemble vocal literature such as duets, trios, quartets, madrigals, etc. Open to all students by audition. (Duplicates credit in former MUEN 244 and MUEN 444.) Graded CR/NC.

**350 Early Music Ensemble (1, max 8, FaSp)**

Rehearsal and performance of vocal and instrumental ensemble music of the Renaissance and Baroque, with emphasis on chamber music for solo voices and bowed and plucked strings. Instrumentalists are required to perform on either their own or the school's historical instruments. Open to all students by audition. (Duplicates credit in former MUEN 250 and MUEN 450.) Graded CR/NC.

**505 Vocal Jazz Ensemble (1, max 4, FaSp)**

Study and performance of vocal ensemble literature from the Jazz idiom, with emphasis on improvisational techniques. Open to graduate students by audition. (Duplicates credit in former MUEN 405.)

**507 University Chorus (1, max 8, FaSp)**

Rehearsal and performance of choral literature from all periods of music history. Open to all graduate students. (Duplicates credit in former MUEN 407.)

**508 USC Men's Chorus (1, max 4, FaSp)**

Rehearsal and performance of choral repertoire from all periods written for male voices. Open to all graduate students. (Duplicates credit in former MUEN 408.)

**510 University Concert Choir (1, max 4, FaSp)**

Performance of choral works of all styles and periods. Open to all graduate students by audition. (Duplicates credit in former MUEN 410.)

**511 USC Oriana Choir (1, max 4, FaSp)**

Rehearsal and performance of advanced chamber music written for women's voices. Open to all graduate students by audition. (Duplicates credit in former MUEN 411.)

**512 USC Chamber Choir (1, max 4, FaSp)**

Performance of vocal chamber music and choral masterworks from the 16th century to the present. Open to all graduate students by audition. (Duplicates credit in former MUEN 412.)

**514 Opera Chorus (1, max 4, FaSp)** Study and performance of operatic choruses and extended ensembles of all styles and periods. Open to all graduate students by audition. (Duplicates credit in former MUEN 414.)

**520 USC Symphony (1, max 4, FaSp)**

Rehearsal and performance of orchestra repertoire. Open to all graduate students by audition. (Duplicates credit in former MUEN 420.)

**521 USC Concert Orchestra (1, max 4, FaSp)**

Rehearsal and performance of orchestra repertoire. Open to all graduate students. Audition not required. (Duplicates credit in former MUEN 421.)

**523 University Wind Ensemble (1, max 4, FaSp)**

Rehearsal and participation in concert programs. Open to all graduate students by audition. (Duplicates credit in former MUEN 423.)

**525 Wind and Percussion Chamber Music (1, max 4, FaSp)**

Performance of chamber music for wind and percussion instruments. Open to all students by audition. (Duplicates credit in former MUEN 425.)

**526 Guitar Ensemble (1, max 4, FaSp)**

Rehearsal and performance of literature composed, transcribed and arranged for small ensembles, including literature for small ensembles of guitar and other instruments, as well as voice. (Duplicates credit in former MUEN 426.)

**527 String Chamber Music (1, max 4, FaSp)**

Preparation and performance of small ensemble literature for strings. (Duplicates credit in former MUEN 427.)

**528 Keyboard Collaboration (1, max 4, FaSp)**

Continuation of MUEN 328.

**529 Jazz Ensemble (1, max 4, FaSp)**

Rehearsal and performance of literature written for large jazz ensemble. Open to all graduate students by audition. (Duplicates credit in former MUEN 429.)

**530 Contemporary Music Ensemble (1, max 4, FaSp)**

Performance of 20th-century music; readings of student and faculty compositions; experimental music; guest conductors, composers, performers; annual concert series. (Duplicates credit in former MUEN 430.)

**531 Guitar Big Band (1, max 4, FaSp)**

Rehearsal and preparation of big band literature adapted for large guitar ensemble. Guitarists perform in place of the traditional trumpet, trombone and sax sections.



**532 Jazz Chamber Music (1, max 4, FaSp)**

Preparation and performance of advanced literature for jazz chamber groups. Open to graduate students, by audition.

**535 University Brass Band (1, max 4)**

The study, rehearsal and performance of standard brass choir and brass band literature. (Duplicates credit in former MUEN 435).

**544 Vocal Chamber Music (1, max 4, Fa)**

Study of solo ensemble vocal literature such as duets, trios, quartets, madrigals, etc. Open to all graduate students by audition. (Duplicates credit in former MUEN 444.)

**550 Early Music Ensemble (1, max 4, FaSp)**

Rehearsal and performance of vocal and instrumental ensemble music of the Renaissance and Baroque, with emphasis on chamber music for solo voices and bowed or plucked strings. Instrumentalists are required to perform on either their own or the school's historical instruments. Open to all graduate students by audition. (Duplicates credit in former MUEN 450.) Graded CR/NC.

**628 Keyboard Collaboration (1, max 4, FaSp)**

Continuation of MUEN 328.

**650 Early Music Ensemble (1, max 8, FaSp)**

Rehearsal and public performance of vocal and instrumental music of the Renaissance and Baroque era; emphasis is on large- and small-scale chamber works. Instrumentalists are required to perform on historical instruments.

**MUSIC HISTORY AND LITERATURE (MUHL)**

**220x The Great Composers (4, FaSp)** A survey of the life and musical works of one of the great composers of Western art music. No reading knowledge of music required. Not available for credit to music majors.

**231 Music History (3, Fa)** A study of the musical styles and genres from antiquity to c. 1680 within their historical context. Detailed analysis of selected works. (Duplicates credit in MUHL 385a.) *Prerequisite:* MUCO 132b, MUCO 133b.

**232 Music History II (3, Sp)** A study of the musical styles and genres from c. 1680 to c. 1850 within their historical context. Detailed analysis of selected works. (Duplicates credit in MUHL 385b.) *Prerequisite:* MUCO 132b, MUCO 133b.

**302 Musical Cultures of the World (4, FaSp)**

Survey of the world's major musical cultures; aesthetic and social values, theoretical systems, musical style and structure, instruments, and performance traditions.

**315x Music and Culture (4, FaSpSm)** Gateway to the B.A. degree in music. Western and non-Western music in its sociocultural context. Not available for credit to B.M. majors. Ability to read music highly recommended.

**331 Music History III (3)** A study of the musical styles and genres from c. 1850 to the present within their historical context. Detailed analysis of selected works. (Duplicates credit in former MUHL 280a.) *Prerequisite:* MUCO 132b, MUCO 133b; *recommended preparation:* MUCO 232b, MUCO 233b.

**332 Studies in Musical Culture (3)** Special musical repertoires, issues, and critical problems; emphasis determined by the department. (Duplicates credit in former MUHL 280b.) *Recommended preparation:* MUHL 231, MUHL 232, MUHL 331, MUCO 232b, MUCO 233b.

**333 Music History Review (1-2, FaSpSm)**

Supervised review of the materials covered in undergraduate music history courses for students whose music history examinations indicate the need for further study.

**390 Special Problems (1-4)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

**403 Introduction to Armenian Music (2, Sp)**

Folk and church music; text, origins, genres, and general characteristics.

**428 Women in Music (2, Irregular)** Women as composers, performers and teachers, from the Middle Ages to the present; women's role in non-western traditions; issues in feminist music aesthetics.

**471 Opera History and Literature (2, Irregular)** Musical theatre — its historical, political, and economic foundations; significant milestones in opera; interrelation between the dramatic theatre, opera, concert, and church music. *Prerequisite:* for music majors, MUHL 331, MUHL 332; for non-music majors, MUHL 315x.

**476 Music Criticism (2)** Procedure and practice in forming critical judgments of music and in writing music criticism; practical journalism; professional and community ethics. *Prerequisite:* for music majors, MUHL 331, MUHL 332; for nonmusic majors, MUHL 315x.

**490x Directed Research (2-8, max 8,**

**FaSpSm)** Individual research and readings. Not available for graduate credit.

**499 Special Topics (2-4, max 8, FaSpSm)**

Selected topics of current interest.

**560 Studies in World Music I (2, Fa)** The indigenous and syncretic musics of Africa, India, Indonesia, and the Balkan countries. *Prerequisite:* MUHL 570.

**561 Studies in World Music II (2, Sp)** The indigenous and syncretic musics of the post-Soviet political landscape, the Far East, the Middle East, and Latin America. *Prerequisite:* MUHL 570.

**570 Research Materials and Techniques**

**(2, FaSpSm)** Introduction to music research, information science and technical writing. Required of all graduate students majoring in music.

**572 Seminar in Notation (3, Fa)** Musical notation of the Middle Ages, the Renaissance, and Baroque; transcriptions and scoring. Text abbreviations and translations; editorial practice. Problems of modern notation. *Prerequisite:* MUHL 570.

**573 Music of the Middle Ages (2, Sp;**

**2 years, Sm)** Chief musical developments in Western Europe from the beginning of the Christian era to the middle of the 14th century. *Prerequisite:* MUHL 570.

**574 Music of the Renaissance (2, Sp;**

**2 years, Sm)** Chief musical developments in Western Europe from the middle of the 14th century to the end of the 16th. *Prerequisite:* MUHL 570.

**575 Music of the Baroque Era (2, Fa; 2 years,**

**Sm)** Styles, forms, composers, and compositions of the Baroque era. *Prerequisite:* MUHL 570.

**576 Music of the Classical Period (2, Sp;**

**2 years, Sm)** Development of classical style in symphonic music, opera, and chamber music. *Prerequisite:* MUHL 570.

**577 Music of the 19th Century (2, Fa;**

**2 years, Sm)** Vocal and instrumental music of the Romantic era from late Beethoven through Brahms. *Prerequisite:* MUHL 570.

**578 Music since 1900 (2, FaSpSm)** Musical developments in Europe and the Americas from 1900 to the present. *Prerequisite:* MUHL 570.

**579 Studies in Music History (4, max 16,**

**FaSp)** Intensive study of major problems, issues, and interpretations in the history of music. *Prerequisite:* MUHL 570.

**580 Historical Perspectives in Jazz (2)** Chief musical developments in the principal styles of Jazz from their inception to the present. *Prerequisite:* graduate standing or departmental approval.

**583 Special Studies in Medieval Music (2, max 4, Irregular)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**584 Special Studies in Renaissance Music (2, max 4, Irregular)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**585 Special Studies in Baroque Music (2, max 6, Irregular)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**586 Special Studies in the Music of the Classical Period, 1730-1800 (2, max 6, Irregular)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**587 Special Studies in the Music of the 19th Century (2, max 6, Irregular)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**588 Special Studies in Music since 1900 (2, max 6)** Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

**589 Seminar in Renaissance Repertoires and Performance Practice (2, Sp)** Study and discussion of Renaissance music sources and performance practice treatises. *Corequisite:* MUHL 570.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. *Prerequisite:* MUHL 570 and departmental approval.

**591 Seminar in Baroque Repertoires and Performance Practice (2)** Study and discussion of Baroque music sources and performance practice treatises. *Corequisite:* MUHL 570.

**594abz Master's Thesis (2-2-0)** Credit on acceptance of thesis. Graded IP/CR/NC.

**595 Seminar in Performance Practices (2, max 4)** Scholarly preparation and authentic performance of music written before c. 1770. Ornamentation and improvisation, tunings and temperaments, early language pronunciation, historical instruments, etc. *Prerequisite:* MUHL 570.

**599 Special Topics (2-4, max 8, Irregular)** Selected topics of current interest.

**681 Studies in Musicology (4, max 16, FaSp)** Close study of musical repertoires and issues (particularly ones transcending period divisions), with emphasis on recent scholarship and methodologies. *Prerequisite:* MUHL 570.

**683 Seminar in Medieval Music (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**684 Seminar in Renaissance Music (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**685 Seminar in Baroque Music (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**686 Seminar in Classical Music (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**687 Seminar in Romantic Music (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**688 Seminar in Music since 1900 (2-3, max 6, Irregular)** Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570.

**790 Research (1-12, FaSpSm)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. *Prerequisite:* MUHL 570.

**794abcdz Doctoral Dissertation (2-2-2-2-0, FaSpSm)** Credit on acceptance of dissertation. Graded IP/CR/NC.

#### MUSIC INDUSTRY (MUIN)

**270 Introduction to the Music Industry (4, FaSp)** A survey of the music business with emphasis on distribution of recorded music, music publishing, performance rights societies, record companies, agents, personal managers and contracts. Open to music majors (B.M. and B.S. degrees) only.

**275ab Recording Arts Workshop (4-4, FaSp)** Principles, techniques, and aesthetic possibilities of the recording studio chain and its application to various media. Open to recording arts and music industry majors only.

**277x Introduction to Music Technology (4, FaSp)** A survey of the technology used to create, prepare, perform, and distribute music, with an emphasis on recording, MIDI, music production, mastering, and Internet technologies. Not available for major credit to B.M. and B.S. music industry majors.

**280 Communications in the Music Industry (4)** A survey of the music industry communications including radio, television, film, satellite communications, records, compact disc, cassette, cable and any future forms of transmission and delivery systems.

**286 Record Production Management (2, FaSp)** Function of the record producer, studio procedures, music business law, union relations, artist management, copyright and publishing agreements, record company structure.

**287 The Business and Economics of the Recording Industry (2, Fa)** Economic considerations of home, studio and location recording, equipment, labor, facilities, media, legal and tax considerations will be explored.

**291 The Mixing Console (2, Fa)** Professional mixing console design, layout, operation, mic preamps, switching, VCAs, automation, computerized recall. *Prerequisite:* MUIN 275b.

**305 MIDI and Computer Music Production (4, FaSp)** Recording and editing MIDI and digital audio using computer software. Modern MIDI sequencing techniques for the music, film and television industries. *Recommended preparation:* MUIN 270, MUIN 275b, MUIN 280.

**340 Introduction to Sound Reinforcement (4, Sp)** An introduction to the practical application of large scale sound reinforcement for concerts, sporting events, church services and convention situations.

**360 Introduction to Music Law (4, FaSp)** A study of entertainment law with a focus on the music industry. Areas of study include contracts, domestic practices, international practices, copyright protection, trademarks. *Prerequisite:* MUIN 270; *corequisite:* MUIN 280.

**370 Distribution of Recorded Music and Music Publishing (4, Sp)** A survey of various methods used to distribute music to the public. Record distribution, manufacturing, retail outlets, accounting, publishing and performance rights. *Prerequisite:* MUIN 360 or MUIN 372bx.

**372abx The Business and Legal Aspects of the Music Industry (4-4, FaSp)** A survey of the major elements that support the music industry. History, copyright, music contracts, radio, record companies, managers, music publishing and communication. Not available for major credit to B.M. and B.S. music industry majors.

**379ab Recording Studio Theory (a: 2, Fa; b: 2, Sp)** Basic electronic concepts needed to understand operational parameters of a state-of-the-art recording studio; schematics, interface, capacitance, resistance, and problem solving. *Prerequisite:* MUIN 275b.

**385 Radio in the Music Industry (4, Fa)** A survey of radio; its operation and effect on the music industry. Topics include advertising, playlists, program direction, FCC, networks, news, promotion, payola and format development.

**389 Digital Equipment and Recording (2, Fa)** Digital equipment including computers, sequencers, digital signal processors, digital synthesizers, MIDI, and rotary and stationary digital recording. *Prerequisite:* MUIN 275b.

**392ab Acoustics and Speaker Design (2, FaSp)** Principles of acoustics relating to studio construction, wall treatment and furnishings; natural reverberation, speaker materials, passive and active crossovers, and time alignment. *Prerequisite:* MUIN 275b.

**425 Live Music Production and Promotion (4)** A survey of the presentation of the live musical experience. Both classical and popular concert presentation will be examined including venue selection, promotion and security.

**430 Artist Management and Development (4)** A study of issues relating to the personal management of music artists including negotiating contracts, image, career development, agents, touring, merchandising, fees and duties.

**435 Manufacture and Distribution of Musical Products (4, Sp)** An in-depth study of musical instrument manufacture and distribution in the United States. Topics covered include sheet music, instrument rentals, lessons and band operations.

**440 Arts Management (4, Fa)** A survey of the management of non-profit and for-profit arts organizations with emphasis on funding, donor development tax status and promotion.

**442 Operation of the Radio Studio (2, Fa)** An in-depth study of radio studio technical operations. Topics include consoles, microphones, transmission considerations, networks, satellites, and digital and analog production situations. *Prerequisite:* MUIN 275ab.

**443 The Business of Music for Visual Media (4, Sp)** Introduction to music designed for synchronization to picture including history of music in cinema, music editing, supervision, performance rights licensing, production and music scoring procedures. *Prerequisite:* MUIN 360 or MUIN 372bx.

**445 International Music Industry (4, Sp)** A survey of international operations of music distribution, publishing, touring, law, promotion, customs and practices. *Prerequisite:* MUIN 360.

**446ab Computer Assisted Recording and Editing (2-2, FaSp)** Techniques and applications of recording and editing sound on personal computers. Hardware, software, editing for song, sound effects and dialog for film.

**447 Radio Management (4, Fa)** An in-depth study of radio management including staffing, revenue management, program development, communications, regulations and international networking. *Prerequisite:* MUIN 385.

**448 Computer Music Notation and Preparation (2, FaSp)** Techniques and principles of computer music notation including conventions of music notation, idiomatic practices, preparation of significant score types, and MIDI basics.

**450 Practicum in Music Industry Issues (Internship) (2-4, max 8, FaSp)** Field application of music industry theories and practices; part-time employment. Project jointly defined by student, employer and professor. Junior or senior standing. Graded CR/NC. *Prerequisite:* MUIN 360 or MUIN 372bx.

**476ab Advanced Sound Reinforcement (2-2, FaSp)** Special problems of multimedia mixing with simultaneous audio re-processing for live performance situations including rigging, house mix, monitor mix, venues and power distribution.

**477 Remote Recording Techniques (2, Sp)** Special problems of location recording; specialized equipment; microphone design and operation. *Prerequisite:* MUIN 275b.

**478 Advanced Multichannel Remix (2, FaSp)** Special problems of multichannel remixing with simultaneous audio re-processing. Album, film, television and multimedia formats will be covered. *Prerequisite:* MUIN 446a.

**479 Audio Mastering (2, Fa)** A survey of the final creative steps of an audio CD. Concepts of acoustics, mastering suite design, critical listening, frequency, dynamics and sequencing. *Prerequisite:* MUIN 275b; *recommended preparation:* MUIN 446a.

**488ab Recording Studio Maintenance (2-2)** Fundamentals needed to perform maintenance on professional audio equipment including trouble-shooting, interface, and alignment procedures. *Prerequisite:* MUIN 275ab.

**490 Directed Research (2-8, max 8)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490.)

**493 Audio Signal Processing Equipment (2, FaSp)** Principles and design characteristics of digital and analog signal processing equipment including plate and digital reverbs, synchronizers, digital editing systems and mastering systems. *Prerequisite:* MUIN 275b.

**494 Classical Music Recording (4, FaSm)** Principles of classical music recording with emphasis on history, equipment, techniques, and locations. Differences in orchestral, choral, opera, and small ensemble recording.

**495 Music Industry, Broadcast and the Internet (4, Fa)** An exploration of the effects of new technologies, laws, economic models, media (Internet, mobile, satellite), the decline of traditional broadcasting, and convergence with the music industry. *Recommended preparation:* MUIN 360 or MUIN 372bx.

**496 Music Media Solutions (4, FaSp)** Group study of one current music media issue, focusing on possible solutions with practical applications. Stress on leadership, critical thinking, and professional practices. By application only. Open only to junior level and above.

**498 Final Project (1, max 4, FaSp)** Required for students who are working on recording projects. Booking of studios, weekly review of projects and advice on procedures and progress.

**499 Special Topics (2, max 8)** Selected topics of current interest.

**570 The Music Industry (4, FaSpSm)** A graduate level survey of the music business with emphasis on distribution of recorded music, music publishing, performance rights societies, musical products and live music.

**575 Music Technology and Production (4, Fa)** Fundamentals of audio recording. Focuses on the principles and applications of sound and hearing, recording systems and their components, and production techniques.

**590 Directed Research (1-12)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. (Duplicates credit in former MUPF 590). Graded CR/NC.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**PERFORMANCE (EARLY MUSIC) (MPEM)**

**201 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instrument for lower division students. (Duplicates credit in former MUPF 201.)

**390 Special Problems (1-4, Irregular)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**450 Collegium Workshop (1, max 8, FaSp)** Study and rehearsal of music of the Middle Ages, Renaissance, and Baroque; technique, interpretation, improvisation, and ornamentation. Open to all students. (Duplicates credit in former MUPF 450.)

**490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**650 Collegium Directing (2, max 4)** Practical training in the direction of a Collegium Musicum or other early music ensemble; program planning, repertory search and preparation, historical instrumentation and arranging, rehearsal procedure, improvisational techniques, and maintenance of instruments. (Duplicates credit in former MUPF 650.)

**653 Performance (1, 2, or 4, max 12, FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**PERFORMANCE (GUITAR) (MPGU)**

**101x Non-Major Beginning Individual Instruction (1-2, max 2, FaSpSm)** Individual instruction at the beginning level designed for non-music majors with no previous experience. Not available for credit to music majors.

**120abcd Beginning Pop/Rock Guitar (2-2-2-2, FaSpSm)** Introduction to the performance technique of pop/rock guitar as well as music theory fundamentals, exploring repertoire by artists such as The Beatles and Dave Matthews. (Duplicates credit in former MUPF 120ab.)

**121 Intensive Beginning Pop/Rock Guitar (4, FaSp)** Introduction to the performance technique of pop/rock guitar as well as music theory fundamentals, exploring repertoire by artists such as The Beatles and Dave Matthews. (Duplicates credit in former MUPF 120ab.)

**125 Beginning Fingerstyle/Chord Guitar (2, FaSp)** Basic fingerstyle guitar, learned through the study of such pieces as "Greensleeves," "Malaguena," and "Minuet" (Bach); song accompaniment patterns and music notation for the beginner. (Duplicates credit in former MPGU 124a.)

**126 Easy Fingerstyle Beatles (2, FaSp)** Techniques of classical guitar applied to the study of five to eight Beatles songs, from "Hey Jude" to "Blackbird." No guitar or background music required. (Duplicates credit in former MPGU 124b.)

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 153.)

**158 Guitarists in the U.S. (2)** Study of the lives and music of influential guitarists; analysis of musical and technical details. Open to all university students. (Duplicates credit in former MUPF 158.)

**159 Functional Skills for Studio Guitarists I (2)** Study of technique, theory and aural skills as applied to guitar; fingerboard organization of melodic and chordal topics; sight reading. (Duplicates credit in former MUPF 159.)

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 253.)

**257 Classical Guitar Performance Class (2, max 8, FaSp)** Technical problems; solo and ensemble literature; interpretation; professional preparation. Required of first and second year Classical Guitar majors each semester in residence. (Duplicates credit in former MUPF 257.)

**258 Functional Skills for Studio Guitarists I (2, max 4, FaSp)** Melodic and chordal topics applied to the total fingerboard; successful completion required for junior standing. (Duplicates credit in former MUPF 258.) *Prerequisite:* MPGU 159.

**259 Functional Skills for Classical Guitarists I (2, Fa)** Fundamentals of music theory experienced through the medium of the classical guitar. Topics include analysis of important guitar works, basso continuo realization, arranging, and improvisation. *Recommended preparation:* MUCO 232a.

**300x Non-Major Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MPGU 201 and MPGU 401.) *Recommended preparation:* MPGU 101x.

**301 Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction on secondary instrument for music majors, on principal instrument for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MPGU 201 and MPGU 401.)



**335 Jazz Guitar Master Class (1, FaSp)**

Explore the music of Joe Diorio, Wes Montgomery and John Coltrane in a master class setting.

**353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 353.)

**357 Advanced Classical Guitar Techniques (2, Sp)** An in-depth exploration of the most advanced facets of classical guitar technique. *Recommended preparation:* MPGU 257.

**358 Performance Practices for Studio Guitarists (2, max 4)** Rehearsal procedures; stage deportment; interpretation of solo and ensemble literature; preparation for recitals and professional performance. (Duplicates credit in former MUPF 358.) *Prerequisite:* MPGU 258.

**390 Special Problems (1-4, Irregular)**

Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**415 Studio Guitar Pedagogy (2)** Teaching techniques and literature; function of the hands; acoustical properties of instruments. (Duplicates credit in former MUPF 415.)

**416 Evolution of the Guitar in the United States (3)** Historical survey of styles, literature and performance practice; emphasis on playing technique and interpretation. A time-line study relating guitar to popular music and historical events. (Duplicates credit in former MUHL 416.)

**417 Classical Guitar Pedagogy (2)** Teaching techniques and literature; function of the hands; acoustical properties of instruments. (Duplicates credit in former MUPF 417.)

**426 Classical Guitar History and Literature (3, Fa)** A survey of music for the guitar, lute and vihuela from 1500 to the present. (Duplicates credit in former MPGU 426a and former MUHL 426a.) *Recommended preparation:* MUHL 332.

**427 Advanced Topics in Classical Guitar History and Literature (3, Sp)** An in-depth study of major works for lute, vihuela and classical guitar, with emphasis on early music and the music of the 20th century. (Duplicates credit in former MPGU 426b and former MUHL 426b.) *Recommended preparation:* MPGU 426.

**428ab Improvisation and Arranging for Guitarists (3-3)** Principles of improvisation and impromptu arranging; comparison and application of techniques and musical styles of the various kinds of guitars and related fretted instruments. (Duplicates credit in former MUPF 328ab.)

**453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 453.)

**457 Classical Guitar Performance Class (2, max 8, FaSp)** Technical problems; solo and ensemble literature. Required of all third and fourth year classical guitar majors each semester in residence. (Duplicates credit in former MUPF 457.)

**458 Current Electric Guitar Styles (2)** Analysis and performance of music and techniques currently in use in the recording, TV and motion picture studios; includes study of recordings, videos and guitar equipment. (Duplicates credit in former MUPF 458.)

**459 Functional Skills for Classical Guitarists II (2, Sp)** Advanced theory and composition on the guitar. Weekly analysis exercises, arranging projects and studies in improvisation and ornamentation are directed toward creating an original solo or chamber work for guitar. *Recommended preparation:* MUCO 232b, MUCO 233b.

**490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 253.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**557 Advanced Classical Guitar Performance Class (1, max 4)** Study of advanced classical guitar solo and ensemble literature; interpretation; professional preparation and other topics appropriate for group study. (Duplicates credit in former MUPF 557.) *Prerequisite:* bachelor's degree with music major; principal instrument, classical guitar.

**558 Advanced Studio Guitar Performance Class (1, max 4)** Study of advanced studio guitar and ensemble literature; interpretation; professional preparation and other topics appropriate for group study. (Duplicates credit in former MUPF 558.) *Prerequisite:* bachelor's degree with music major; principal instrument, studio guitar.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Performance (1, 2, or 4, max 12, FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**PERFORMANCE (KEYBOARD STUDIES) (MPKS)**

**150abcd Beginning Piano (2-2-2-2, FaSp)** Techniques of performance, note reading, and basic musicianship. Not open to music majors. (Duplicates credit in former MUPF 150abcd.)

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 153.)

**160ab Functional Skills for Keyboard Majors I (a: 2, Fa; b: 2, Sp)** Sight-reading and principles of style as related to intermediate literature; c-clef and open score reading; improvisation and functional harmony. Introduction to standard reference works, periodicals. Required of all keyboard majors. (Duplicates credit in former MUPF 160ab.)

**170ab Introduction to Piano Repertoire and Performance (a: 1, Fa; b: 1, Sp)** Survey of basic piano repertoire and styles through lecture, discussion, and performance. *a:* Late Baroque through Beethoven; *b:* Schubert to the present. (Duplicates credit in former MUPF 170ab.) *Prerequisite:* piano performance major status or departmental approval.

**228 Four-Hand Keyboard Repertoire (1, max 4, FaSp)** Preparation and performance of literature for piano duets and duo-piano. (Duplicates credit in former MUEN 228.)



**250ab Keyboard Instruction I (2-2, FaSp)**

Beginning and elementary instruction; emphasis on reading skills, harmonization, transposition, score reading, improvisation; group instruction in a keyboard laboratory facility.

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 253.)

**260ab Functional Skills for Keyboard Majors II (2-2, FaSp)** Sight-reading and principles of style as related to lower advanced literature; extended score reading; improvisation and functional harmony. Mini-survey; basic keyboard literature. (Duplicates credit in former MUPF 260ab.) *Prerequisite:* MPKS 160b.

**300x Non-Major Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MPKS 201 and MPKS 401.)

**301 Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction on secondary instrument for music majors, on principal instrument for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MPKS 201 and MPKS 401.)

**350ab Keyboard Instruction II (2-2, FaSp)** Intermediate and advanced instruction; development of reading, performance and improvisation skills necessary for proficiency examinations. Group and individualized instruction in a keyboard laboratory facility. *Prerequisite:* MPKS 250b.

**353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 353.)

**360ab Accompanying (a: 2, Fa; b: 2, Sp)** Techniques of vocal and instrumental accompanying. (Duplicates credit in former MUPF 360ab.)

**390 Special Problems (1-4, Irregular)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**431ab Piano Pedagogy: Introduction and Practicum (2-2, FaSp)** The learning process at the keyboard; pedagogy and methodology of beginning methods. Studio/group instruction: children/adults. MPKS 431a: survey and observation. MPKS 431b: practice teaching: beginners. (Duplicates credit in former MUPF 431ab.) *Prerequisite:* MPKS 253, MPKS 260b.

**435 Technology of the Pianoforte and Harpsichord (2, Irregular)** Analysis of technical innovations and maintenance of the pianoforte and harpsichord as related to musical performance. (Duplicates credit in former MUPF 436.)

**450ab Piano Pedagogy: Intermediate Literature and Functional Skills (a: 2, Fa; b: 2, Sp)** Methods, study of college curriculum keyboard classes. Studio/group instruction. Business practices; audition, interview techniques. 450a: Survey and observation. 450b: practice teaching; secondary piano classes. (Duplicates credit in former MUED 450ab.) *Prerequisite:* a: MPKS 431b; b: MPKS 450a.

**453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 453.)

**472ab Piano History and Literature (a: 2, Fa; b: 2, Sp)** Solo piano literature; emphasis on composers' influences, performance practices and the development of the pianoforte. a: Late Baroque through Beethoven. b: Schubert to the present. (Duplicates credit in former MUHL 472ab.) *Prerequisite:* for music majors, MUHL 331, MUHL 332; for nonmusic majors, MUHL 315x.

**481 Interpretation of Baroque Music (2, max 6, FaSp)** Repertoire and performance practice in music of the period: style, phrasing, embellishments, dynamics, improvisation, tempi. Performance in class of solo and ensemble works, instrumental and vocal.

**490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**520 Special Studies in Solo Repertoire for Piano (2, max 12, FaSp)** Historical, stylistic and pedagogical aspects of solo repertoire. Special emphasis to be determined by the department. (Duplicates credit in former MUPF 520.)

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**560 Song Interpretation Master Class (2, max 12, FaSp)** For advanced singers and pianists. (Duplicates credit in former MUPF 560.)

**561 Chamber Music Interpretation Master Class (2, max 12, FaSp)** For advanced pianists and instrumentalists. (Duplicates credit in former MUPF 561.)

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Performance (1, 2, or 4, max 12, FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**PERFORMANCE (STRINGS) (MPST)**

**101x Non-Major Beginning Individual Instruction (1-2, max 2, FaSpSm)** Individual instruction at the beginning level designed for non-music majors with no previous experience. Not available for credit to music majors.

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 153.)

**163 Beginning Harp (2, max 8, FaSp)** Basic instruction in the fundamentals of solo harp playing, note reading, and basic musicianship. Open to music and non-music majors. (Duplicates credit in former MUPF 163abcd.)

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 253.)

**262 Double Bass Performance Class (1, max 4, FaSp)** Study of solo and orchestra repertoire, professional preparation, and teaching techniques. Required of all first and second year double bass majors each semester in residence. (Duplicates credit in former MUPF 262.) *Prerequisite:* music major.

**263 Harp Performance Class (1, max 4, FaSp)** Study of solo and orchestra repertoire, professional preparation, and teaching technique. Required of all first and second year harp majors each semester in residence. (Duplicates credit in former MUPF 263.) *Prerequisite:* music major.

**300x Non-Major Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MPST 201 and MPST 401.) *Recommended preparation:* MPST 101x.

**301 Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction on secondary instrument for music majors, on principal instrument for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MPST 201 and MPST 401.)

**353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 353.)

**390 Special Problems (1-4, Irregular)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 453.)

**462 Double Bass Performance Class (1, max 8, FaSp)** Continuation of MPST 262. Required of all third and fourth year double bass majors each semester in residence. (Duplicates credit in former MUPF 462.) *Prerequisite:* music major.

**463 Harp Performance Class (1, max 8, FaSp)** Continuation of MPST 263. Required of all third and fourth year harp majors each semester in residence. (Duplicates credit in former MUPF 463.) *Prerequisite:* music major.

**471ab String Pedagogy (a: 2, Fa; b: 2, Sp)** Survey of teaching literature; techniques of teaching beginning, intermediate, and advanced students. (Duplicates credit in former MUPF 471ab.)

**472 Orchestra Repertoire - Strings (2, max 8, FaSp)** Orchestral literature for string players, covering a broad spectrum of the repertoire; emphasis on preparation for auditions. (Duplicates credit in former MUPF 472.)

**490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Performance (1, 2, or 4, max 12, FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

#### PERFORMANCE (VOCAL ARTS) (MPVA)

**101x Non-Major Beginning Individual Instruction (1-2, max 2, FaSpSm)** Individual instruction at the beginning level designed for non-music majors with no previous experience. Not available for credit to music majors.

**141 Class Voice (2, max 4, FaSp)** Introduction to the fundamental principles of singing: breath control, tone production, diction, and the use of appropriate song material. (Duplicates credit in former MUPF 141.)

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** Weekly individual instruction and vocal performance forum. (Duplicates credit in former MUPF 153.)

**203ab Acting for Singers I (2-2, FaSp)** Use of dramatic techniques in the interpretation and performance of music; basic acting techniques for the operatic and recital stages; sensory exercises, movement, improvisation, relaxation and make-up. (Duplicates credit in former MPVA 303 and former MUPF 303.) *Recommended preparation:* MPVA 153.

**241 Intermediate Class Voice (2, max 4, FaSp)** Continued development of the fundamentals of singing, diction, and repertoire building. (Duplicates credit in former MUPF 241.) *Prerequisite:* MPVA 141.

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** Weekly individual instruction and vocal performance forum. (Duplicates credit in former MUPF 253.)

**300x Non-Major Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MPVA 201 and MPVA 401.) *Recommended preparation:* MPVA 101x.

**301 Individual Instruction (1-2, max 16, FaSpSm)** Intermediate and advanced instruction: secondary emphasis for music majors, principal emphasis for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MPVA 201 and MPVA 401.)

**353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** Weekly individual instruction and vocal performance forum. (Duplicates credit in former MUPF 353.)

**390 Special Problems (1-4, Irregular)** Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**402 Musical Theatre Workshop (2, max 8, Irregular)** Stylistic and technical features of dramatic and musical elements involved in performance of American musical and standard operetta repertoire; staging of scenes. (Duplicates credit in former MUPF 402.)

**403 Acting for Singers II (2, max 8, FaSp)** Continuation of MPVA 203ab. Acting of operatic roles in different periods and styles; specific recital and audition techniques. (Duplicates credit in former MUPF 403.) *Recommended preparation:* MPVA 203ab.

**404 Word and Music in Opera (2, max 8, Irregular)** Performance class for singers and pianists; analysis of recitatives, arias, and ensembles of various operatic styles; study of the technique of effective musical delivery. By audition only. (Duplicates credit in former MUPF 404.) *Recommended preparation:* MPVA 203ab.

**405 USC Opera (2, max 12, FaSp)** Preparation, rehearsal, and performance of operatic works and excerpts; study of different operatic styles; public appearances. By audition only. (Duplicates credit in former MUPF 405.)



*Students from USC Thornton and the USC School of Cinema-Television put music to movies in a film scoring session on campus.*

**406 Opera Coaching Techniques (2, max 8, Irregular)** Score study for pianists, coaches, and conductors; role analysis; transcription techniques for one or two pianos of an orchestral score. (Duplicates credit in former MUPF 406.)

**407 Directing for the Operatic Stage (2, max 8, FaSp)** Various approaches to operatic style; basic blocking; stage management. Student direction of scenes produced in USC Opera. (Duplicates credit in former MUPF 407.)

**438 Vocal Pedagogy (2, Fa)** Voice physiology and function. (Duplicates credit in former MUPF 438.)

**439 Vocal Pedagogy Practicum (2, Sp)** Pedagogical approaches and methodology; practice teaching. (Duplicates credit in former MUPF 441*b*.) *Prerequisite:* MPVA 438.

**440 Italian and French Diction (2)** Principles of pronunciation and enunciation; use of international phonetic alphabet. (Duplicates credit in former MPVA 442*a*.)

**441 English and German Diction (2)** Principles of pronunciation and enunciation; use of international phonetic alphabet. (Duplicates credit in former MPVA 442*b*.)

**443 Cantata and Oratorio (2, 2 years, Fa)** Historical survey of literature, style and performance practice; emphasis on performing solo and small ensemble sections of larger works. (Duplicates credit in former MUPF 443.)

**453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** Weekly individual instruction and vocal performance forum (Duplicates credit in former MUPF 453.)

**479 Song Literature (2, max 4, FaSp)** Song literature of Italy, France, Germany, Russia, Norway, Sweden, England, America; comparative analysis of various composers and their influence on song literature. (Duplicates credit in former MUHL 479.) *Recommended preparation:* for music majors, MUHL 331; for non-music majors, MUHL 315*x*.

**490*x* Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490*x*.)

**499 Special Topics (2-4, max 8)** Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8, FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**540 Special Studies in Vocal Literature (2, max 6, Sp)** Art song, concert and operatic repertoire. Emphasis to be determined by the department. (Duplicates credit in former MUPF 540.)

**541 Comparative Vocal Pedagogy (2, 2 years, Sp)** Survey of pedagogical sources from early 17th century to present; major historic figures, terminologies and methods; relevance to modern-day singing and teaching practice. (Duplicates credit in former MUPF 541.)

**544 Acoustics of Speech and Singing Production (2, Irregular)** Acoustic properties of phonation and articulation in speech and singing production; survey of experimental literature; suggestions for practical application of knowledge. (Duplicates credit in former MUPF 544.)

**553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** Weekly individual instruction and vocal performance forum. (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Individual Instruction (1, 2, or 4, max 8, Fa)** Weekly individual instruction and vocal performance forum. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16, FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

## PERFORMANCE (WIND AND PERCUSSION) (MPWP)

**101*x* Non-Major Beginning Individual Instruction (1-2, max 2, FaSpSm)** Individual instruction at the beginning level designed for non-music majors with no previous experience. Not available for credit to music majors.

**153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 153.)

**252 Individual Instrument Performance Class I (1, max 4, FaSp)** Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all first and second year wind and percussion majors each semester in residence. (Duplicates credit in former MUPF 252.)

**253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)** (Duplicates credit in former MUPF 253.)

**300x Non-Major Individual Instruction**

**(1-2, max 16, FaSpSm)** Intermediate and advanced instruction designed for non-music majors. Not available for credit to music majors. (Duplicates credit in former MPWP 201 and MPWP 401.) *Recommended preparation:* MPWP 101x.

**301 Individual Instruction (1-2, max 16,**

**FaSpSm)** Intermediate and advanced instruction on secondary instrument for music majors, on principal instrument for music minors and B.A. music majors. Open only to music majors and minors. (Duplicates credit in former MPWP 201 and MPWP 401.)

**353 Individual Instruction (1, 2, or 4, max 8,**

**FaSpSm)** (Duplicates credit in former MUPF 353.)

**390 Special Problems (1-4, Irregular)**

Supervised, individual studies. No more than one registration permitted. Enrollment by petition only. (Duplicates credit in former MUPF 390.)

**452 Individual Instrument Performance**

**Class II (1, max 4, FaSp)** Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all third and fourth year wind and percussion majors each semester in residence. (Duplicates credit in former MUPF 452.)

**453 Individual Instruction (1, 2, or 4, max 8,**

**FaSpSm)** (Duplicates credit in former MUPF 453.)

**481 Interpretation of Baroque Music**

**(2, max 6, FaSp)** Repertoire and performance practice in music of the period: style, phrasing, embellishments, dynamics, tempi. Performance in class of solo and ensemble works, instrumental and vocal. (Duplicates credit in former MUPF 481.)

**482 Interpretation of Classic, Romantic, and**

**20th Century Wind and Percussion Music (2)** Analysis and performance of 18th, 19th, and 20th century ensemble music, octet through symphonic band; historical perspectives of instruments including technical developments. (Duplicates credit in former MUPF 482.)

**490x Directed Research (2-8, max 8, FaSpSm)**

Individual research and readings. Not available for graduate credit. (Duplicates credit in former MUPF 490x.)

**499 Special Topics (2-4, max 8)**

Selected topics of current interest. (Duplicates credit in former MUPF 499.)

**501 Individual Instruction (1 or 2, max 8,**

**FaSpSm)** Secondary instruction for graduate music majors or instruction for graduate non-music majors.

**551 Individual Instrument Performance**

**Class III (1, max 2, FaSp)** Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Intended for M.M. wind and percussion majors.

**553 Individual Instruction (1, 2, or 4, max 8,**

**FaSpSm)** (Duplicates credit in former MUPF 553.)

**554 Graduate Certificate Performance**

**(4, max 16, FaSpSm)** Individual instruction and related lab participation for Graduate Certificate students.

**590 Directed Research (1-12, FaSpSm)**

Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. (Duplicates credit in former MUPF 590.)

**653 Performance (1, 2, or 4, max 12,**

**FaSpSm)** Individual or master class instruction for D.M.A. Performance majors. (Duplicates credit in former MUPF 653.)

**754 Artist Diploma Performance (4, max 16,**

**FaSpSm)** Individual instruction and related lab participation for Artist Diploma students.

**790 Research (1-12)**

Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

**SCHOOL OF MUSIC (MUSC)****310 Computer Recording for the Performing**

**Musician (2, FaSp)** Fundamentals of computer music production for music students. Recording and editing multitrack digital audio using computer software. Open to music majors only, with the exception of majors in music industry.

**311 MIDI Techniques for the Performing**

**Musician (2, Sp)** Techniques of sequencing and recording musical compositions via MIDI on personal computers. Includes study of hardware, software, processes, functions, editing and orchestration techniques. Not open to music industry majors.

**400m The Broadway Musical: Reflection of**

**American Diversity, Issues, and Experiences (4, FaSpSm)** Selected Broadway musicals serve as a catalyst for inquiry into human diversity, cross-culturalism, and significant social and political issues. (Duplicates credit in former MUED 400m.)

**422 The Beatles: Their Music and Their**

**Times (4)** Music, lyrics, recordings, production techniques, career strategy, social ramifications, and especially the technological impact of the musical group known as The Beatles. (Duplicates credit in former MUPF 422.)

**423 Classic Rock: Popular Music of the**

**Sixties and Seventies (2)** Critical examination of the lyrics, structure, associated mythology, technology, and evolving styles of popular music reflecting the turbulent societal changes during the Sixties and Seventies. (Duplicates credit in former MUPF 423.)

**430m Music and the Holocaust (4, FaSp)**

Study of the creation and performance of Holocaust-related music from 1933 to the present, including interaction with other arts.

**444 American Roots Music: History and**

**Culture (4, Irregular)** The history, genre, styles, songs, lyrics, and influences of American vernacular music in the 20th century, including the background that spawned these musical genres.

**450m The Music of Black Americans**

**(4, FaSp)** The musical contribution of Africans and African Americans to American society. Musical genres and the relationship between music and society will be topics for examination.

**460 Film Music: History and Function from**

**1930 to the Present (4, Fa)** A survey of the art and craft of film music as practiced by outstanding composers in motion pictures.

**465 Music, Television and American Culture**

**(4, Sp)** An exploration of the social and cultural impact of music written for, popularized by, or exploited by American television from the 1950s through today.

**496 Careers in Music (2, Sp)**

A study of the practical aspects of the music business, including the history, procedures, standard practices, economics and technologies employed by the music industry. Open to juniors and seniors only.